

# MILITARY ILLUSTRATED

## PAST & PRESENT

No.34

MARCH 1991

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GULF EXCLUSIVE:  
PHOTOS & ORBATS

PLUS: NAPOLEON'S  
CARRIAGE — 8th FOOT  
JACKET, 1822 — US  
OFFICERS, 1898 — GEN.  
VLASOV — VIETNAM  
WAR ON SCREEN

ISSN 0268-8328



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Our cover illustration shows the CO's tank crew of the Royal Scots Dragoon Guards in Saudi Arabia — see pp.23-30

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8  
**US Infantry Field Uniforms, 1898-1902**  
(2) Officers  
JOHN PHILLIP LANGELLIER

13

**The Mystery of Napoleon's Waterloo Carriage (2)**  
ANTHONY DE LA POER Painting by EUGÈNE LELIÈVRE

23

**British Forces in the Gulf**  
Orders of Battle by MICHAEL COX

30

**The Vietnam War on the Screen (1)**  
STEPHEN J. GREENHILL

38

**The Regimental Jacket of**  
**Colour Sergeant William Nicholl, 1822-25**  
Lt. Col. A. J. MOORE

42

**Gallery: Andrei Andreievich Vlasov**  
PAUL CORNISH Paintings by PETER DENNIS

Editorial .....	4	The Auction Scene .....	5
On The Screen.....	5	Classifieds.....	4
Reviews.....	6,45		

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# EDITORIAL



Eugène Lelièvre



A.J. Moore

We are delighted to welcome to our pages the distinguished French military painter **M. Eugène Lelièvre**, who illustrates Tony de la Poer's second article on Napoleon's Waterloo carriages. Born in 1908, Maitre Lelièvre has been drawing horses for most of his life, and sold his first painting at the age of eight. After rapid progress at the School of Fine Arts at Lille he became a pupil of Francisque Rebor and Georges Busson, both respected equestrian painters. He has studied military uniform since 1926, being a pupil of Pierre Benigni, and the collaborator with Cdt. Bucquoy in the famous *Uniformes du Premier Empire* card series. He was appointed an official painter to the French Army in 1951, the mounted branches always being favourite subjects (it was as a Horse Artillery NCO that he was mobilised in 1939). Particularly known for his work on the *Ancien Régime*, he is a modeller of renown — founder of Historex, and creator of a collection of superb 16in. fully clothed manikins. Maitre Lelièvre has been married for 60 years, and has a son.

Our article on the surviving jacket of a King's Regiment colour-sergeant of the 1820s is the contribution of **Lt. Col. A.J. Moore, TD**. Born in Liverpool in 1924, he enlisted in The King's Regiment (Liverpool) in August 1942 and served until 1953, in Gibraltar, Egypt, Italy, Austria and West Africa. He continued to serve in the TA and the Army Cadet Force until 1979, and is now Chairman of the Regimental Museum Committee and of the Liverpool branch of the Regimental Association. Col. Moore's interests in military history extend to model-painting as well as more scholarly pursuits.

**Paul Cornish**, who contributes our Gallery piece on the tragic Russian soldier Andrei Vlasov, was born in Devon in 1959, and graduated from the University of Birmingham in 1981. He worked at the British Museum for more than five years; and is currently a research assistant in the Imperial War Museum's Dept. of Exhibits and Firearms. His breadth of interest will be noted by those who have read his interesting *Men-at-Arms* book on Henry VIII's army, or his work on firearms of the Chinese Nationalist forces 1937-45 in the IWM Review.

Our orders of battle for the British forces of all three services currently deployed in the Gulf are the work of **Michael Cox**, a specialist compiler of 'orbats' of many periods. Mike, born in 1938, did his national service in the RAF; after early retirement from a teaching career he devotes himself full-time to his lifelong interest in the organisational and OOB aspects of

almost all periods of military and naval history, and offers a paid service to researchers in his field of interest. His work has appeared previously in specialist publications such as the World Ship Society's Warship Supplement and the Journal of the Napoleonic Association. He has published monographs on the organisation and OOBs of all armies involved in the Crimean war. Mike lives in Manchester; we have remarked before on the impressive group of military historians produced by that city.



Yves Debay

Some of the photographs from our Gulf article are contributed by our friend **Yves Debay** — co-author of the colour photo-book on the US and Arab build-up in the Gulf, *Operation Desert Shield: The First 90 Days*. Yves, born in 1954 in the Belgian Congo of part-Belgian, part-French family, did his Belgian national service as a tank NCO. In 1978 he joined the Rhodesian Army, initially serving in the RLI, but later transferred to the Armoured Car Regiment. He preferred not to be stuck in a turret; and in 1978-80 served with the Support Troop during many operations. He left the unit as a corporal. In 1981 he joined the South African Defence Force, surviving pathfinder training with 44 Para Bde., and taking part in operations deep in Angola. After bodyguard work he turned to full time military journalism in 1985; and has been a frequent and major contributor to the French magazine *RAIDS*. Yves's hobbies include parachuting and diving. At the time of going to press he was back in the Gulf, where we hear from another source that he is a popular figure with the British forces — not always the case with French journalists.

## Gallipoli Revisited

We are asked to note a battlefield tour of the Gallipoli Peninsula and associated sites — departing London (Stansted) on 20 April and returning 27 April. It is being organised by Roberts Battlefield Tours, and the contact is Trevor Davies on 0734-819973. Apart from the battlefields and cemeteries, and the annual ceremony of remembrance, the tour will offer a boat trip off the beaches (fascinating for specialists of this battle), and side trips to points of interest in Istanbul and Scutari. The tour leader will be Peter Liddle, keeper of the well-known World War I archive at Leeds University.

## Zulu War Tour

Ian Knight, regular contributor to 'MI' and author of several books on the Zulu War, is now organising historical tours of Zululand together with his VMS colleague Ian Castle. Each tour lasts approximately a fortnight, and costs £1,700 to include flights, accommodation and transport. All major

1879 sites are included, with two days at Isandlwana, and one each at Rorke's Drift, Hlobane, and Khambula, allowing thorough exploration on foot. Details are available from Ian Castle at 49 Belsize Park, London NW3 4EE.



Ian Knight

## Crimean War Study Day

The Crimean War Research Society are holding a study day in the lecture theatre of the National Army Museum on



Paul Cornish



Mike Cox

Saturday 16 March. This will include a talk, a wargame, a painting competition for relevant models, and other displays. Details are available from David Cliff at 33 East St., Sowerby Bridge, W. Yorks HX6 3PA.

## Toronto Hobby Militaire

Canadian and US readers should note that this event takes place on 15 June at the Novotel Hotel, 3 Park Home Ave., North York, Ontario. The convention includes figure painting competitions, toy soldier displays, wargaming and 'living history' displays. Contact Jim Walker, 1176 Meander Cr., Mississauga, Ontario, L4Y 4A8, Canada, or on (416) 279-7514. **MI**

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### Memoirs of a Waffen-SS Veteran of the Russian Front and the Battle of the Bulge

'GOODBYE TRANSYLVANIA' by Heinz Landau is the war memoir of an ethnic German volunteer from Rumania who served in the ranks of the Luftwaffe, Waffen-SS and Military Police on Eastern and Western Fronts until captured in the battle of Berlin; he is now a naturalised British subject living in retirement. Send £4.95 + 10% P&P to: Breadon Books, 45 Friar Gate, Derby DE1 1DA, UK.

See review in this issue of 'MI'

## RAY BENNETT

### BRITISH MILITARY BADGES

(illustrated lists)

### ALSO STOCKIST OF POLICE AND

### FIRE BRIGADE BADGES

(collections purchased)

Warwick Cottage, Pikedam Lane, Fleet, Holbeach, South Lincolnshire, PE12 8QT

Happy New Year. This greeting will ring rather hollow to a number of people in the auction business: 1991 opens on a somewhat shattered world for a number of employees of the two main auctioneers, Sotheby's and Christies. Whether by design or accident, both houses closed the year with some fairly drastic pruning. Both made a number of staff redundant with a style that appears to have been pretty abrupt, some allegedly being notified by fax or telephone calls. There were one or two shock inclusions, not least the redundancy of Chris Brunker of Christies. He has long been regarded by the trade as one of the top sporting gun men in the business, with years of experience behind him. He has frequently been called upon to give expert evidence in firearms cases.

Sotheby's are closing their Chester and Glasgow branches, and their Billingshurst rooms in Sussex are under a progressive closure threat. Departments have all been given tight target figures which some feel will be hard to meet. The lower value limit of goods which can be accepted for sale has been set fairly high — it is rumoured to be £10,000 for the Jewellery Department. It is murmured that one or two departments have been given a warning shot across the bows: 'improve, or you may sink without trace'.

While it may be bad news for the top two auctioneers it seems to many that Phillips and Bonhams will both benefit, for they appear much more prepared to accept lower value items for their sales. Bonhams say that their

## THE AUCTION SCENE

business has increased, and it will be interesting to see if they will begin to develop their arms, armour and militaria sales. Hopefully Sotheby's were reasonably cheered by their arms and armour sale held on Monday 17 December; although small, it did well, with only 11% of goods unsold — which is counted as very good in the present state of the market. The sale opened well with a miniature armour of good quality which sold for £2,000, four times the top estimate. This start was somewhat negated by an armour estimated at £11,000-£13,000 which failed to reach its reserve. A late 17th century mace did well, selling at £2,200, and a fine German Brunswick gilt-mounted flintlock sporting rifle, circa 1740, realised £14,000. A group of small copper cylindrical powder magazines all sold at around £150-£280 and would appear to be bargains, since they were attractive in their own right and quite uncommon. Pistols, as always, did fairly well, with the top price of £8,000 for a cased pair of duelling or campaign pistols by Samuel Nock.

The edged weapons section included some rather unusual items such as a fairly massive French parade axe circa 1849; elaborately decorated with skull and crossed bones, a dying lion and the Légion d'Honneur, it aroused some interest and sold for £1,700 against an estimate of £500-£700. A pair of Gothic

type pseudo-Scottish dress dirks, unlike any other Scottish dagger, sold for £1,500.

The militaria section included an interesting group of 10th Hussar material among which was an early sabretache; this lot attracted brisk bidding before it sold at £1,200. A group of silver-mounted back pouches sold at mid-range prices; but the current interest in Indian Army material was reflected in the price of £580 achieved by one back pouch of the 29th Lancers (Deccan Horse), circa 1907. The next day a large medal sale continued the glad tidings with only about 8% unsold.

Phillips had an arms and armour sale at the beginning of December, and of the 164 lots only approximately 25% sold at prices above £350. This does no more than emphasise that these rooms are ready to accept the lower valued articles, and as such must surely appeal to the ordinary collector. There were some very expensive items among the lots, however, and an unusual Japanese helmet realised £5,800. Ironically, another dress fez as worn by Benito Mussolini topped this figure, selling at £10,000. A leather helmet of the Durham Artillery Militia, circa 1853, in its tin carrying case, realised £1,800. In the antique firearms section there was a pair of pistols fitted with a detonating system which used fulminate

and dated from about 1809; there was an intriguing possible English royal connection and this, together with their unusual detonation, helped them sell at £5,000. A saw-handled flintlock duelling pistol by T. Mortimer & Son, lacking ramrod and with a broken cock, still managed to reach £1,450.

Speculation is always interesting (if somewhat fruitless), and one cannot help but wonder what 1991 will bring forth in the field of arms, armour and militaria. Will the market revive or will it continue to stagnate? One good piece of news — alas not definite, since it is still subject to possible changes — is that at the moment the European legislation process has come up with the idea that the national definitions of 'antique' for weapons will apply when the European harmonisation takes place. While the home market may be happy with this it does mean more potential confusion, since a weapon could be an antique or not depending purely on the country in which it finds itself! The same rule will apply to deactivated weapons. Shooters will be less pleased, since the idea of a 'weapon passport' allowing the reasonably easy transportation of legal weapons will not be accepted in Great Britain. A visitor's permit will have to be obtained by any Continental wishing to shoot in this country. The whole business looks like being a swings-and-roundabouts affair; but the worst should be known by about March unless there are any further major hold-ups. Let us hope for the best but be prepared for the worst.

Frederick Wilkinson

### Video Releases to Rent: 'Hiroshima' (Prism 15)

Joseph Sargent's *Hiroshima* (1989) is a three-hour television movie based on Peter Wyden's book *Day One — Before Hiroshima and After*. It tells the story of the development, testing and eventual use of the atomic bombs which brought about an end to the Second World War. It begins in 1933 as physicist Leo Szilard (Michael Tucker) escapes Berlin just before the Nazis seal off the city. He travels to London, but fails to interest the British scientific or military establishment in his theories concerning atomic energy. However, he is taken more seriously in America by Professor Albert Einstein, who writes to President Roosevelt requesting funds for a series of experiments.

The hard-driving General Leslie R. Groves (Brian Dennehy) is put in charge of what becomes known as the Manhattan Project. He distrusts Szilard, and insists that Robert Oppenheimer (David Strathairn) leads the scientists, although he suspects his Leftist views. Despite setbacks at the hastily improvised research centre at Los Alamos, New Mexico, the atomic bomb is successfully tested. Inevitably, the scientists and military differ over the ethical and strategic issues raised by the possession and use of such a destructive weapon. The plot is similar to Roland Joffé's *The Shadow Makers* (a.k.a. *Fat Man and Little Boy*), made the same year, and released at the cinema. Joffé's film starred Paul Newman and Dwight Shultz as Groves and

Oppenheimer, and emphasised the clash of personalities between the two. In contrast, Sargent's film is more of a dramatised documentary, well acted and well above average for an American television movie.

### Video Releases to Buy: 'A Face of War' (DD Distribution) 'The Anderson Platoon' (DD Distribution) 'Vietnam Frontline' (DD Distribution)

DD Distribution have released three documentaries dealing with the Vietnam War. Two of them were among the first documentaries to be made about the war, and thus have considerable historical importance. Eugene S. Jones' *A Face of War* is a feature-length documentary shot in 1966, but not released at the cinema until 1968. A Marine during the Second World War, Jones was cited at Iwo Jima. He later worked on American television documentaries, photographing combat in Korea, Malaya and Indo-China. *A Face of War* was shot over a 97-day period, and portrays the experiences of Mike Company, 3rd Battalion, 7th Marine Regiment; during this period Jones was wounded twice and one of his photographers once.

We witness the ambush of a patrol, and accompany a search-and-destroy operation against a VC battalion.

Booby traps, typically made using American M26 grenades, are discovered. The Marines suffer from burning sun and torrential rain; flares sent up at night emit an eerie glow. The misery on the face of a Vietnamese woman at the death of her child is contrasted with the gratitude of another as a Marine corpsman delivers her baby. The bewilderment of civilians herded into an armoured personnel carrier when they are 'relocated' to another village, and their homes destroyed, is painfully evident. The end credits inform us that the majority of the company were wounded, some more than once, and two killed.

*The Anderson Platoon* (1966) was made for the French Broadcasting System by Pierre Schoendoerffer, who, like Jones, had considerable military experience: Schoendoerffer was captured by the Viet Minh at Dien Bien Phu while a combat photographer for the French Army. Schoendoerffer's films include *317ème Section* (1965), a dramatisation of his novel based on his own experiences in the Indo-China War. His novel *Farewell to the King* was filmed by John Milius in 1988 (reviewed 'MF No. 25).

*The Anderson Platoon* was shot towards the end of 1966, and portrays the experiences of a platoon in the 1st Cavalry Division, led by the black Lieutenant Joseph B. Anderson, a 24-

year-old West Point graduate. Schoendoerffer's commentary informs us that of the 33 men in the platoon, all but five are draftees whose two years' military service include one in Vietnam.

The images are familiar: patrols are ambushed, villages are searched, and peasants are interrogated. For one GI there is a brief visit to Saigon, cut short when his money is exhausted. Others relax by listening to popular music on the local Armed Forces Radio station: Schoendoerffer makes an amusingly wicked use of Nancy Sinatra's *These Boots Are Made For Walking*.

The last film in DD Distribution's Vietnam trio is an 1987 production called *Vietnam — Frontline*. Unlike the previous two, this film attempts to convey the nature of the fighting within a brief history of the war. The narration alternates personal observation and historical facts to cynical effect. The colour images, some of them quite horrific, make a considerable impact and well illustrate the point that the real loser in this war was the South Vietnamese civilian. The film was written and co-produced by Paul Skorich, apparently a Vietnam veteran. The credits indicate that he not only controlled the sound but also composed and performed the music: this documentary is best regarded as a most personal and impressionistic view of the war. Those interested in any of the above three films should phone DD Distribution on London 081-863-8819.

Stephen J. Greenhill

## ON THE SCREEN

## Beneath the Visiting Moon

Images of Combat in Southern Africa

Jim Hooper

'Beneath the Visiting Moon: Images of Combat in Southern Africa' by Jim Hooper; Lexington Books, Lexington, Mass., USA; available from Motorbooks Ltd, 33 St. Martins Court, London WC2N 4AL; 262pp.; 3 maps, 32 b/w illus.; US, \$22.95; UK, £16.00

Even without knowing the author, readers will appreciate the guts and determination needed to send a man on his own, of his own free will, to cover a tough and nasty bush war in a remote area of Africa. If that freelance photojournalist is wounded, but soon returns to the operational area to continue covering the story, only to be wounded a second time, then we are looking at a fairly remarkable man with a tale worth telling.

It is here that your reviewer must admit his personal friendship with author Jim Hooper (who is also a contributor to 'MI' Nos. 22, 24 & 31 — Ed.). Having recovered only part of the use of one hand, he set to work and wrote *Beneath the Visiting Moon*. A depressing number of British and US publishers turned it down — most of them warm in their praise of the book, but expressing doubt as to whether the political climate in Britain and the USA was right for its content. This rather craven attitude was not because the book was a piece of polemical special pleading — far from it: Hooper makes every effort to give an impartial account of what he saw, and the men he came to know under combat conditions.

Briefly, the book describes the six months he spent in the operational area with a little-known South African Police counter-terrorist unit named *Koevoet* ('crowbar'). The unit operated very effectively during the 1980s on the Namibia/Angola border against infiltrating bands of SWAPO guerrillas who were attempting to destabilise the country by ambush and assassination. In part a history of this conflict, Hooper's book is a useful English language reference; and it is also a personal odyssey.

Despite some language problems he grew to know and like the black and white constables of the patrols to which he was attached; and to be accepted by them as a trusted companion under fire. His photographs help us to recognise names and characters. Some —

like that of Ryno the medic, exhausted and saddened after a struggle to save the life of a fellow constable — show how very young most men are when they are caught up in armed conflicts.

Hooper is pretty tough on himself throughout the book, testing his motives, and asking questions about 'sharp-end' reporting that many journalists shy away from. There is no false modesty here, no subtle, indirect swaggering; the author's honesty rings true. Some journalists who favour a cooler and more distant approach to reporting would say that he is too close to his subject; anyone who levels this criticism normally does so from the security of a desk.

Hooper convincingly captures the tough comradeship within *Koevoet* which made distinctions of colour or race meaningless; it should be noted that this unit, pilloried in some (second-hand) accounts as a bunch of racist thugs, was all-volunteer and very largely black. That this border war was far from being a black-white confrontation was proved conclusively by the large anti-SWAPO vote in the subsequent internationally supervised elections which denied SWAPO outright power over independent Namibia.

By the end of the book we share with Hooper his sense of personal loss as he begins his journey back to his home in the peace of Hampshire. Before he can set out the book reaches a savage climax as a night bivouac comes under heavy bombardment with rockets and mortars: the violence, noise and confusion are captured, as is the terrifying helplessness which contrasts with the circumstances of his first wound in action during an armoured charge under gunfire. The stunned aftermath, as he waits for his wound to be treated among friends both dead and grievously injured, is convincing and moving.

*Beneath the Visiting Moon* combines information and reflection, adventure with humour and tragedy. Hooper is both a gifted photographer, and a craftsman of the written word — not necessarily common skills for a former professional parachutist with more than 3,000 jumps under his belt. 'Even now, the memories are sharp as broken glass — a fractured mirror of moments and people. Especially the people. As though I could step through it and they could all still be there — if broken glass, and shattered bodies, could be put back together again.'

Read this book — it's good. EWWF

'The Oxford Book of Canadian Military Anecdotes' ed. by Victor Sutherland; OUP; 202pp; £13.95

To a British reader this book is both interesting and disappointing. It is interesting for the accounts of the skirmishing that rattled Canada in its early years, and the actions between Canada and the nascent USA. It is also unusual in including material about peace-keeping operations, a testing form of soldiering in which the Canadian

armed forces have become experts in the last four decades. The book disappoints, however, by its limited use of the large number of books written by or about Canadians in the two World Wars, in which that country made a contribution to Allied arms out of all proportion to her population. The editor concentrates on a small number of books from which he quotes extensively. Neither do we find any reference to the thousands of Canadians who served with the US Army in Vietnam, though one must assume that at least some sources for this subject have been published. 'Anecdotes' is something of a misnomer; the book contains good quoted passages, but is in effect a series of long quotes rather than anecdotes. A school report on it would read 'Good try — could do better'. EWWF

'Special Forces of the United States Army 1952-1982' by Lt. Col. I. D. W. Sutherland; R. James Bender Pub., San Jose, CA; 736pp.; 1,132 col. & b/w illus.; UK, £35.95, from Motorbooks, 33 St. Martins Court, London WC2N 4AL

The Vietnam-obsessed 1980s spawned a bewildering variety of books dealing with the US Special Forces before, during and since that conflict. The vast majority of these were hastily-assembled hack jobs, pieced together from published sources and fleshed out with the dubious reminiscences of alleged veterans. The same photographs, culled from US Government handouts, appeared again and again, often with wildly diverse (and invariably incorrect) captions.

It is not surprising, therefore, that hardly a day goes by without someone asking me to recommend 'a single volume with good colour photos of insignia and uniforms, that I can use as a standard reference on Special Forces'. Now, I can do so with a clear conscience: Col. Sutherland's book is the only substantial and comprehensive single reference on SF from its obscure beginnings in the early days of the Cold War to its subsequent apotheosis in Vietnam, and its somewhat confused role in the 1980s.

Col. Sutherland is a Special Forces veteran who enjoyed a distinguished career. He knows his subject well, and has been ably assisted by R. James Bender, an extremely capable researcher and historian. As with all Bender publications the book is beautifully printed on superior paper, which greatly enhances the excellent photographs, most of which have not previously appeared. Over 1,132 photographs, including more than 425 in colour, are to be found in these 736 pages, thoroughly illustrating the Green Berets' uniforms, insignia and personal equipment.

The comprehensive text does more than ample justice to the illustrations. Organisation; Mission; Training and Selection; Individual Unit Histories — all are meticulously set forth. The CIDG programme receives one of the best treatments yet, as do the PRU (Provincial Reconnaissance Units). Spiritual and organisational precursors are also fully dealt with, though some may find the inclusions and conclusions rather fanciful — indeed, this

subject causes a great deal of disagreement even in official circles.

There are naturally some irritating minor errors and miscaptions. On page 567 a caption reads 'Gyro-Jet flares' though the photo shows the ineffectual earlier device which the Gyro-Jet launcher replaced. There also appears to have been some confusion over photo credits: the colour photo on page 507 was in fact taken by this reviewer, but is one of a number of photos incorrectly credited to another person. More importantly, various examples of spurious insignia have found their way into the work. Examples are the SF wing on page 679; item (d) on page 441; and the USSF/LLDB patch on page 460 — all are laughable approximations which cannot even be dignified with the term 'reproductions', since this would imply a close resemblance to the original.

Add to all of the above a very well prepared index, and you have a very appealing book indeed. Nothing in life is perfect, nor is it desirable that anything should be; but this book comes as close to a perfect one-volume reference on the USSF as is humanly possible. It is not inexpensive, but like all good books it is a bargain. MAM

'Raiders from the Sea' by John Lodwick; Greenhill Books; 240pp; 31 b/w photographs, 6 maps; £14.95

Originally published under the title *The Filibusters* in 1947, this edition has been enhanced by the addition of a new foreword by Lord Jellicoe, who commanded the Special Boat Service for most of its existence in the Mediterranean. The author, John Lodwick, served as an officer in the Special Boat Service for a considerable portion of the time covered by the book. The book itself could be described as a personal history of the Special Boat Service in World War II, as the author himself took part in several of the actions described. Although the bulk of the contents refer specifically to the campaign in the Aegean and, later, in Italy, a brief description of initial developments in small scale operations by canoe is included. However, as the reader will see, few operations of this type were carried out by the SBS in the Mediterranean after 1942.

More modern, historically accurate accounts of SBS activities are available; but they lack the colour of this first-hand view, expressed in many humorous turns of phrase — albeit with a tinge of bitterness with regard to operations on mainland Greece and the Istrian Peninsula, where partisans demonstrated their fickle tendencies.

The Special Boat Service was never a large unit, and, wearing the same insignia as the Special Air Service of similar vintage and outlook, was often confused with them. Like the Middle East Commandos from which the bulk of the unit originated, the SBS never quite obtained the recognition it deserved, being little known even within the theatre in which it spent most of the war. It is time that more attention was drawn to the contribution of the SBS to the war in the Mediterranean; what better way than to republish this first class account. BH

continued on page 45

# US Infantry Field Uniforms, 1898-1902: (2) Officers

JOHN PHILLIP LANGELLIER

In 'MI' No.14 Dr. Langellier, the author of numerous publications related to the Old West and US Army history and currently a senior member of staff at the Gene Autry Western Heritage Museum in Los Angeles, published an illustrated summary of the important developments in US Army infantry field uniforms which coincided with the Spanish-American War. That this second part, covering officers' uniforms, has been long delayed is the responsibility of the magazine, not of the author. We apologise both to Dr. Langellier and to readers; and summarise here some of the points made in the first article, for clarity's sake. Readers who do not possess 'MI' No.14 are advised to acquire a copy, since the two parts of the article cross-refer at a number of points.

## 1895 UNIFORM REGULATIONS

The Spanish-American War of April-August 1898, and the consequent Philippine Insurrection which officially ended in July 1902, were the first overseas campaigns conducted by the US Army. The outbreak of war found the Army wearing uniforms which had evolved during the Indian Wars, and which were unsuitable both for tropical campaigning, and for the dawning age of modern warfare. Within 20 years an army of 'bluebellies', little different in appearance from the troopers led by Crook and Miles on the Southern Plains, would be transformed into a huge khaki-clad nation at arms, facing the machine guns, tanks and heavy artillery of the most professional army in the world in the trenches of France. The pace of change over those 20 years would be remarkable; and the vital first steps rapidly followed the outbreak of war with Spain in spring 1898.

The undress field and barracks uniforms worn when the destruction of the USS *Maine* blasted America into war were those of the 1895 Regulations. As detailed and illustrated in 'MI' No.14, the enlisted men's

basic uniform consisted of a dark blue wool, five-button, rolling-collar 'sack coat' and light blue kersey trousers; a dark blue visored 'pill-box' forage cap was worn with barracks dress, a light brown drab slouch field hat for other duties. Brown canvas laced leggings and black leather shoes completed the outfit.

The equivalent uniform for officers was described in the 1895 Regulations as: '...a single-breasted sack coat of dark-blue cloth or serge, with standing collar fastened...; coat to close with a flap containing suitable concealed fastenings, the skirt to extend from one-third to two-thirds the distance from the hip joint to the bend of the knee... a vertical opening at each side of the hip...; shoulder straps and collar insignia to be worn. The coat to be trimmed with lustrous black mohair flat braid... all around the bottom, the front edges, the collar, and from six inches upward from the bottom along both side openings to the skirt, with braid  $1\frac{1}{4}$  inches wide...'

'...During the warm season post commanders may authorize this coat made of white duck or flannel, to be worn with white braid, but without shoulder straps or collar insignia.'

The dark blue coat was worn with light blue trousers with a  $1\frac{1}{2}$  inch stripe down each outseam in the facing colour of the branch of service: for infantry officers, white. The white coat was worn with white trousers, without additional white stripes.

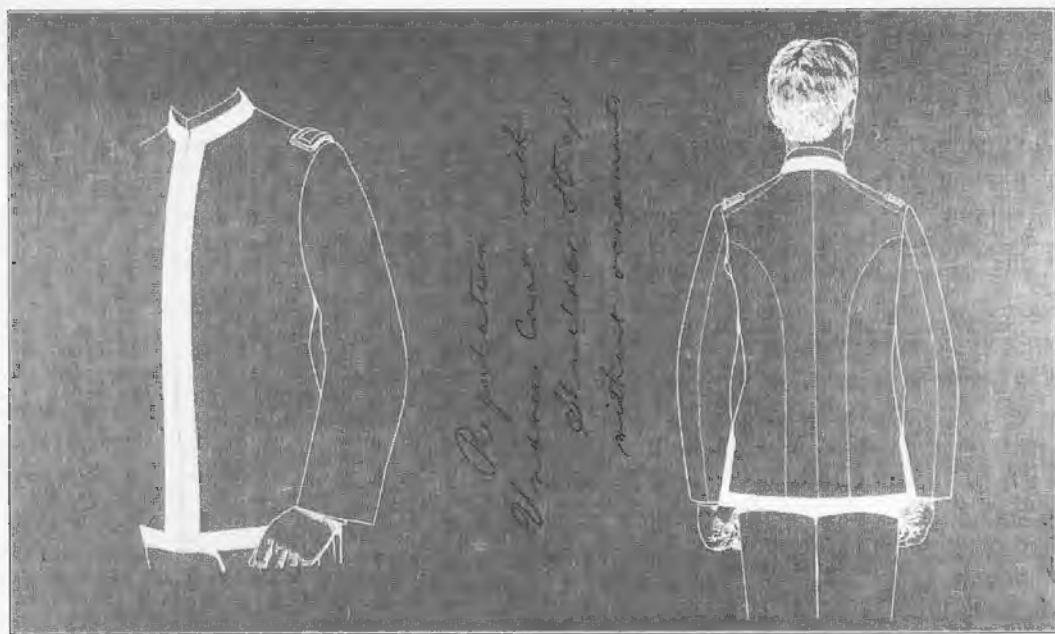
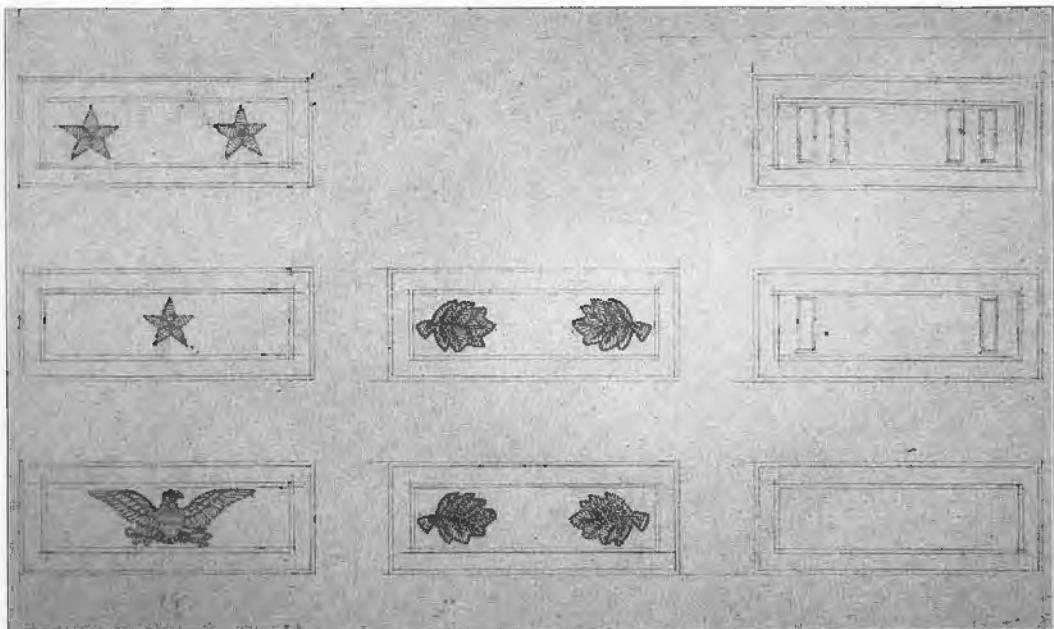
The collar insignia worn on the dark blue coat consisted of a 'U.S.' cypher in front of the branch device — crossed rifles for the infantry — with the number of the regiment above the intersection, all in gilt metal or gold embroidery. The shoulder straps were still the transverse type worn since 1861; they were of branch facing colour bordered with gold braid, and for ranks above second lieutenant bore applied metal insignia of rank as illustrated in the accompanying pattern drawing.

The officer's undress headgear was a dark blue visored forage cap of 'pill-box' shape: '...the diameter at the top slightly less than at the base, the height  $3\frac{1}{4}$  inches all around... The visor of black patent leather...

**continued on page 11**

*1895 garrison uniform of a second-lieutenant in the 14th Infantry. Note forage cap with gold cords and national coat of arms badge; 'U.S.' and crossed rifles under '14' on collar; and plain white transverse shoulder straps bordered with gold. The 1860 pattern staff and field officer's sword was required of infantry officers until 1902; it is worn here in regulation manner, on slings from a black leather belt worn under the coat, and hooked up to the belt through the left hip vent of the coat. The  $1\frac{1}{2}$  in. white stripe shows clearly on the light blue trousers. (National Archives, as are all other photographs not otherwise credited).*





The white undress cap, 'sack coat' and trousers were devoid of all insignia before 1901.



**Top left:**  
Pattern drawing of ranking worn on the transverse shoulder straps attached to the 1895 'sack coat', the 1898 four-pocket blouse, and latterly on the blue shirt. At left, below the double and single stars of major-general and brigadier-general, the single silver eagle of colonel; centre, the paired silver oakleaves of lieutenant-colonel above the identical gold leaves of major; right, the captain's paired double silver bars above the single bars of lieutenant and the blank strap of second-lieutenant.

**Centre left:**  
Quartermaster Department patterns of the construction and braiding of the 1895 'sack coat'.

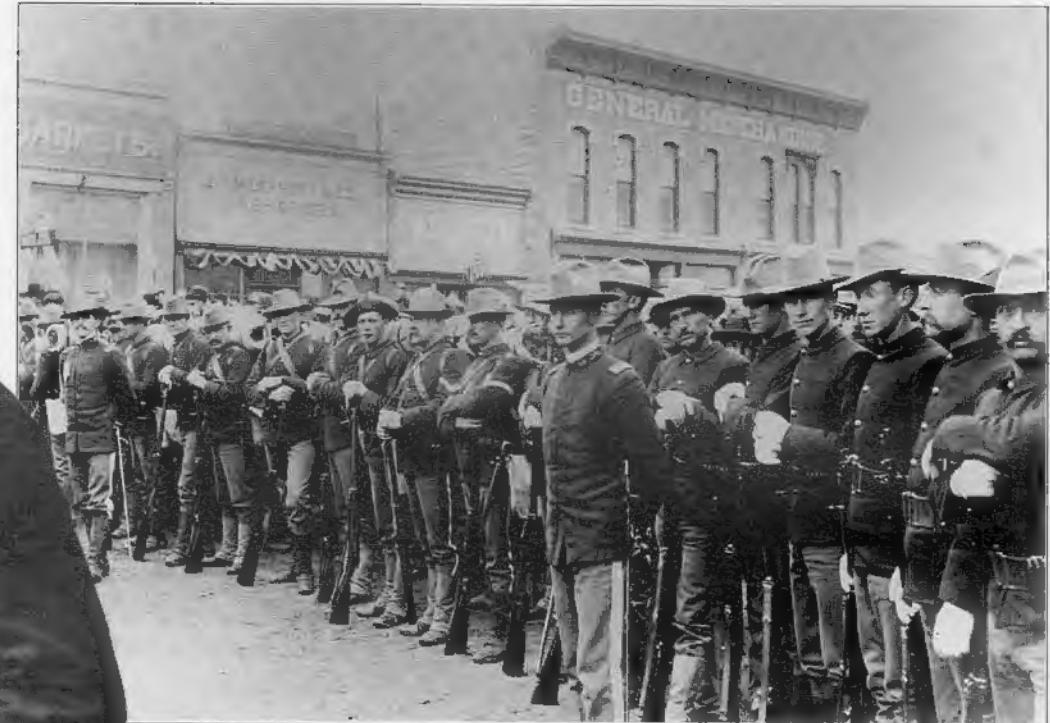
**Left:**  
Pattern drawing of the four-pocket dark blue blouse approved on 7 May 1898; the manuscript note reads 'Officers' Field or Undress Coat (Serge) without ornaments.'



The collar number is unclear, but this appears to be a second-lieutenant of the 25th Infantry wearing the 1898 four-pocket blouse. Note the differences of detail from the pattern drawing — large pleated pockets with buttoned flaps. It could be worn with the sword belt on the outside; and with either the forage or the field headgear. Again, this slouch hat has no officer's cords. (Ft. Leavenworth Museum)

**Right:**  
Optional black oilcloth rain cover fitted to 1895 forage cap. (State of Wisconsin Historical Society)

**Below:**  
The white undress cap was identical in dimensions to the dark blue pattern, but with yellow silk cords replacing the gold bullion. Oddly, given its warm weather function, it does not seem to have had the ventilator eyelets fitted to the blue pattern.



**Above:**

Unidentified regular infantry unit in field dress; the fact that some enlisted men wear the crossed rifles on the left side of their slouch hats presumably dates the photograph after July 1899, when the badge was authorized (though for wear on the front). Neither officer seems to wear cords on

the M1889 field hat, identified by its lack of brass screen ventilators. The nearer company seem to wear cartridge belts and bayonet scabbards only; the further, full field equipment as in the photos on p. 34, MAP No. 14. The two lieutenants seem to differ only in that the officer whose men are field-equipped wears brown canvas leggings. (Wyoming State Archives)





*Original example of the officer's khaki field blouse approved in May 1898, here with the white shoulder straps ordered in September 1899, and the metal insignia of a lieutenant in the 8th Infantry. (Presidio Army Museum, San Francisco)*

**Left:**

*Although the image is somewhat romanticized, illustrator H.C. Cristy captured here the 'ready for action' look of the junior infantry officer of the Spanish-American War. Like his men, he has made a blanket-roll to carry immediate necessities rather than burdening himself with a blanket bag or other form of knapsack. At first glance only his sword and the shoulder straps attached to his shirt mark him out as an officer.*

green underneath, rounded, and sloping downward from the horizontal... four black metal eyelets for ventilation, two on each side, placed above the band; a cap cord of gold bullion  $\frac{1}{8}$  inch in diameter, secured at both ends by small regulation buttons... a band of lustrous black mohair braid... The cap badge for all officers

will be the coat of arms of the United States, embroidered in gold, modified according to pattern, and will be placed in front so that the top of the badge will be slightly below the top of the cap.'

In the field, line officers wore black or brown drab slouch hats, officially with mixed black and gold hat cords, though photographs show many worn without cords.

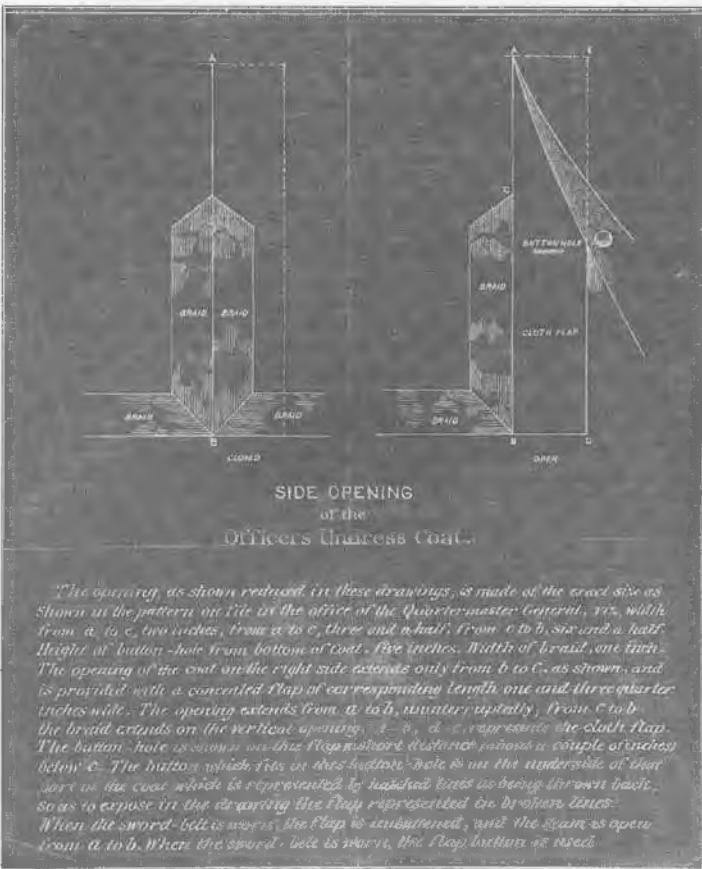
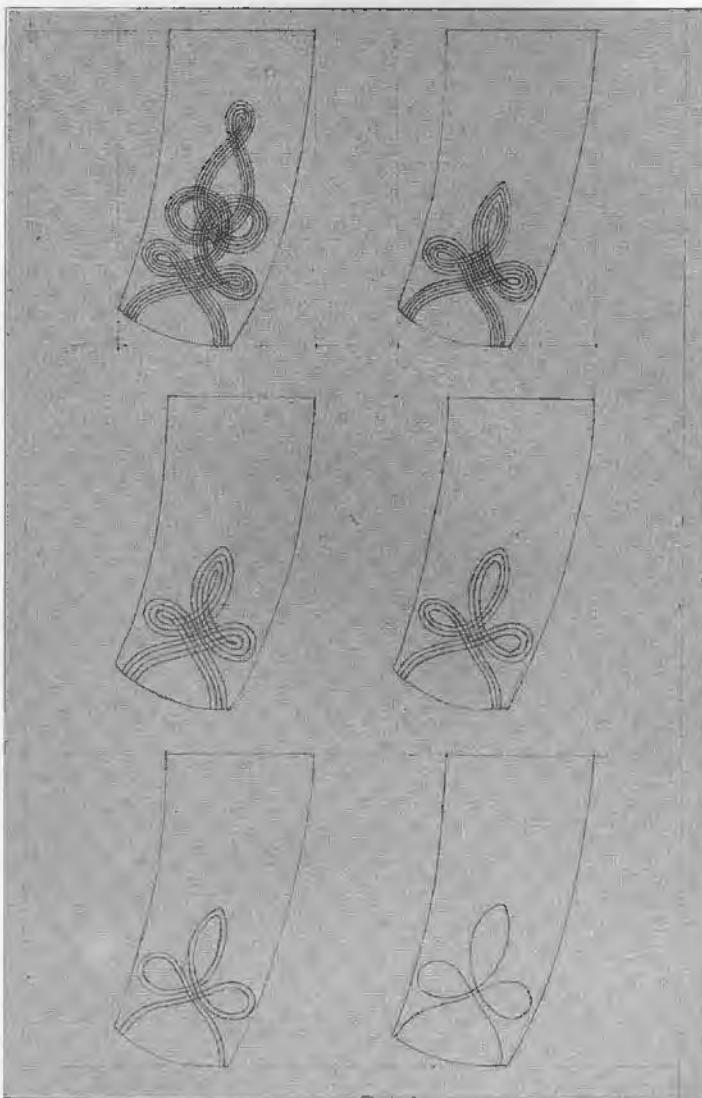
The officers' overcoat was of an Ulster pattern in dark blue cloth, with a deep collar, and two side pockets just below the hips. In place of the enlisted men's two rows of brass buttons, it fastened with four black mohair netted frog buttons and mohair cord loops. For lieutenants and above, rank was displayed on the sleeves in the form of knots of  $\frac{1}{8}$  inch black mohair soutache braid (again, see accompanying pattern drawings). 'A cape of the same

Infantry second-lieutenant, Fort Riley, 1895. He wears the officer's Ulster-type greatcoat with black frogged fastenings; note the long loop at the collar, also fitted to the optional cape, and the sword worn on slings passing through the coat by a side vent. (US Cavalry Museum, Ft. Riley, Kansas)



Pattern for the side vents of the 1895 coat, which unbuttoned to allow use of the sword belt.

Pattern drawings of the braid knot ranking worn on the overcoat sleeves: top left to bottom right — general, colonel, lieutenant-colonel, major, captain, lieutenant. Second lieutenants wore no knots.



Continued on page 21

# Phaeton's Chariot(s): The Mystery of Napoleon's Waterloo Carriage (2)

ANTHONY DE LA POER  
Painting by EUGÈNE LELIÈPVRE

The first part of this article ('*MI*' No.33) recounted the popular version of Napoleon's escape from his carriage under the very lances of pursuing Prussians on the evening of Waterloo; examined the highly suspect claims of the opportunist Maj. von Keller, who gained riches and fame by the disposal of not one but two carriages, each with the same highly coloured provenance; and described and illustrated the *landau* in detail. This concluding part gives the findings of the subsequent Prussian court of enquiry, and describes and illustrates the *dormeuse*.

In the gathering dusk of Sunday 18 June 1815 the last act of the bloody drama of Waterloo opened with the Emperor's order for a general retreat. Arriving at Le Caillou, Napoleon found that Maj. Duuring of the First Chasseurs, guarding the baggage, had taken the initiative and sent it on towards Charleroi<sup>(1)</sup>. Riding in compa-

ny with the Grenadiers and Chasseurs, he proceeded ahead of them as they neared Genappe. His object was to organise a defence of the village behind which he hoped to rally the army.

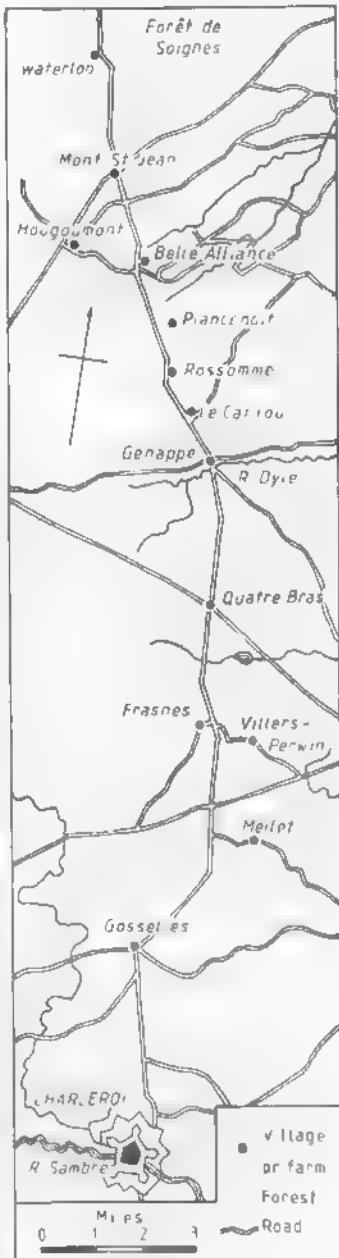
As he progressed there is little doubt that he would have found his path increasingly hampered by obstacles. The soldiers of the artillery train

had panicked and cut the traces of their horses, after which they overturned their guns and caissons to create barricades. The effect of these and of the accumulation of abandoned baggage was such that it was, according to Ney's aide-de-camp, Col. Levasseur, 'impossible to walk upright in the streets and the infantry were obliged to crawl under the waggons in order to get through.' Such was the situation, noted Levasseur, even before the Prussians arrived<sup>(2)</sup>.

It is not known when Napoleon managed to extricate himself from this chaos. The Grenadiers and Chasseurs, finding that the town was impassable, crossed the little River Dyle to the east, and it would seem that he became separated from them. It is relevant to note that the river at the point of crossing was a yard deep and three yards wide. However, the steepness of its banks made it impossible for vehicles to cross except by the bridge at the southern end of the town which, in 1815, was only two and a half yards wide at its broadest point<sup>(3)</sup>. The Emperor would have realised this, despite his later astonishing assertion that the bridge was capable of allowing the passage of six vehicles travel-

ling abreast<sup>(4)</sup>! He had, after all, used this very route during his advance on the 17th.

With this scene of confusion before his eyes it seems unlikely that he would have contemplated using any wheeled transport, even supposing that it had been available for his use at the time. His dilemma would have been similar, in some ways, to that which faced



Napoleon's dormeuse, number 389, built by Goetting during April 1815. It passed through several hands between its capture by Maj. von Keller on 18 June 1815 and its acquisition by Madame Tussaud's in 1842. Note in this three-quarter front-right view, at '11 o'clock' to the front wheel rim, the end of the transverse bolt with the restored legs of the folding campaign bed exposed. (Courtesy Madame Tussaud's Archive London)



The painting reproduced opposite, prepared exclusively for this article by Maitre Eugène Lelièvre, shows the Emperor riding in the dormeuse on the road to Avesnes on 13 June 1815 — the last time that he rode in it. The harnessing of the team and the uniforms of the positions are covered in detail in the instructions accompanying the Historien's model of another of Napoleon's coaches, a berline coupé

the coachman Jean Hornin when the latter finally came up to the town in the *berline dormeuse* and attempted to skirt it to avoid the encumbrances with which the road was choked (see Part 1). Though separated from his Guard, Napoleon apparently remained in company with Soult, Bertrand and Drouot who, together with a few officers and an escort, were seen at Quatre Bras at 1 a.m. on 19 June<sup>(5)</sup>.

### The baggage column

The fate of the baggage to the south of Genappe was described by Fleury de Chaboulon. He tells us that the Treasury wagon<sup>(6)</sup> — a caisson — took the lead, followed by a carriage occupied by de Chaboulon and the Duke of Bassano. (The latter's carriage had had to be abandoned early on due to defective harness.) The little column was made up of seven vehicles. At first all went well, and they were able to pass through Genappe despite the fugitives and baggage cluttering the town. It was the latter that was to provide a respite as the Prussians paused in their advance to loot. De Chaboulon recalled: 'The looting delayed the enemy's pursuit which eventually caught up with us at Quatre Bras and they fell upon our carriages. At

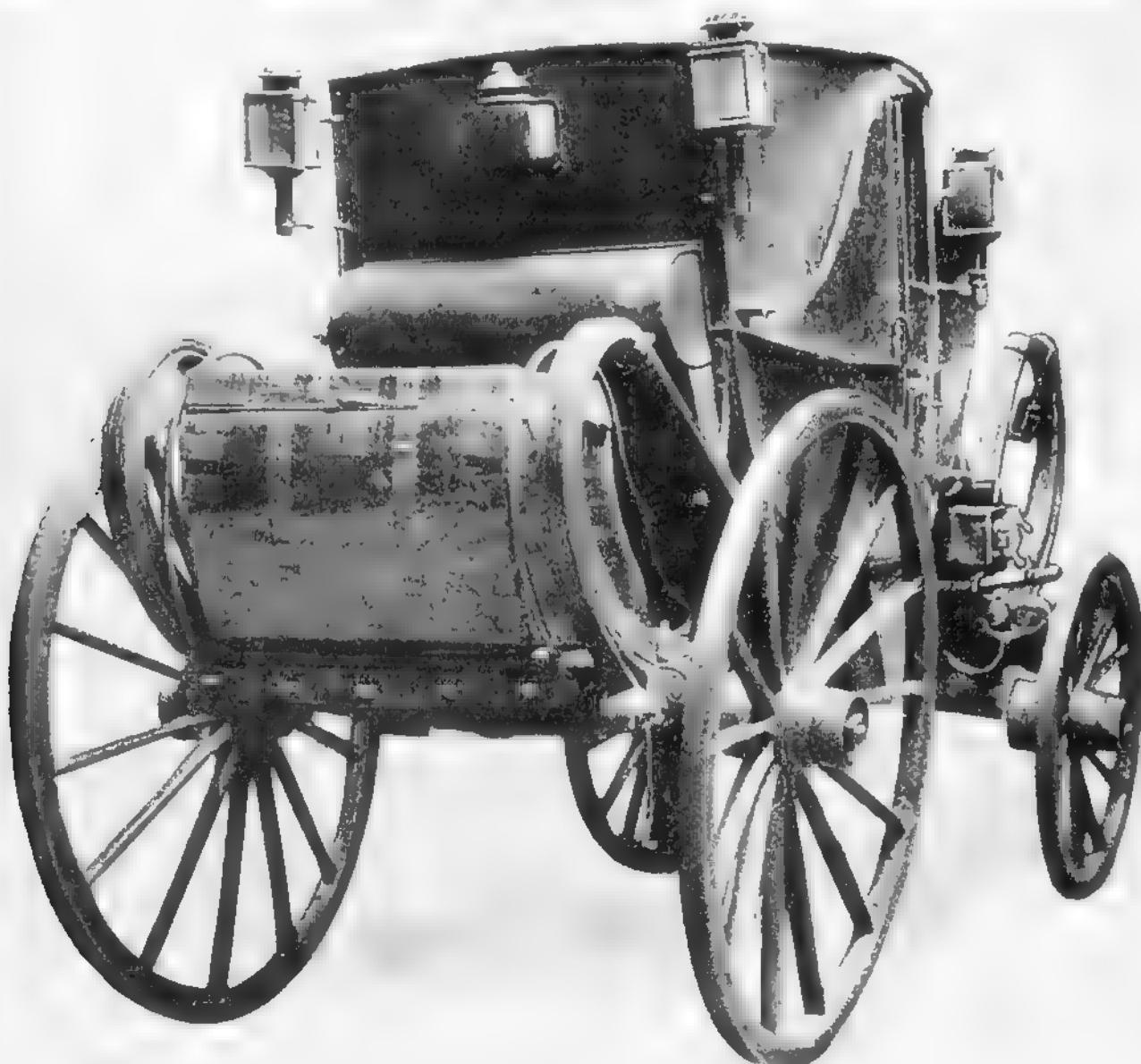
the head of the convoy was the Treasury Waggon and behind that our own carriage. The five vehicles immediately following were attacked and sabred. Our own, by a miracle, succeeded in escaping. It was here that items of the Emperor's clothing and the superb diamond necklace which had been given to him by the Princess Borghese [his sister, Pauline] as well as the Landau which had escaped the Moscow disaster in 1813 (sic) were taken<sup>(7)</sup>.'

Some ten to fifteen years later the French eyewitness accounts were to be corroborated by their erstwhile enemies at the court of inquiry set up to determine the extent and nature of the pillage by the Prussian troops involved in the pursuit. The evidence that emerged reflected little credit upon von Keller.

### THE PRUSSIAN COURT FINDINGS

The troops led by Gneisenau, on emerging from Plancenoit, turned on to the Brussels to Charleroi road just to the north of Le Caillou. At the head of these troops was a battalion of fusiliers of the 15th Regiment of Infantry, commanded by Maj. von Keller, which Gneisenau had earlier discovered sprawling in the ditches by the roadside within sight of Genappe. The general had had to order this unit and their leader to attack the village. On returning to Genappe shortly

Three-quarter rear right view of the dormeuse. Below the rear central lamp, which shone into the interior, is the curved transverse tambour; once erroneously thought to have been a sword-case, it opened only at the left hand end, outside the carriage, and its true purpose is obscure. (Courtesy Madame Tussaud's Archive)





The interior of the *dormeuse*, photographed at some date in the late 19th or early 20th century. We are looking across the carriage from the right hand doorway; the interior surface of the open door is at the right, and in the centre are the front windows. Below them, on the far side, are the various storage compartments, sliding desk, etc described in the text; on the near side is the hatch covering the box extension into which the legs could be stretched when the carriage was used for sleeping. (Courtesy Madame Tussaud's Archive)

captured vehicles at the village of Villers Perwin situated at a short distance from the Charleroi road near Quatre Bras. He, and others, appear to have avoided mentioning the *landau*, possibly through ignorance of its identity, or perhaps because its subsequent delivery to Blücher inhibited reference to it.

As for the *dormeuse*, it would seem to have been taken as far as Quatre Bras; and there, according to his fellow officers von Oetlinger and von Humbracht, von Keller determined to open the *necessaire* that he had found in the carriage, believing it to be full of gold. This he did behind a barn, using an axe; but found only plates and dishes in the case<sup>(13)</sup>.

\* \* \*

The subsequent exhibition of the *dormeuse* at the London Museum was an instant success. William Bullock knew how to exploit his acquisition, and doubtless von Keller profited by publishing his 'narrative' for the benefit of the museum's visitors. His total pickings for the campaign must have been every soldier's dream. Apart from the £2,500 for which he allegedly sold the *dormeuse* to the British government, von Keller is reputed to have discovered a quantity of diamonds (originally ceded to Napoleon by his brother Joseph) sewn into the lining of the Emperor's spare uniform. Valued at about one million francs, these are said to have been sold by von Keller to an English jeweller by the name of Mawe<sup>(14)</sup>.

Following its purchase from the government and exhibition at the London Museum, the *dormeuse* was despatched on a tour of the British Isles. Thereafter it seems to have had

after its capture by the fusiliers, he found them 'busy'.

'Busy is putting it mildly,' he said when giving evidence. 'The activities of this detachment of the 15th Fusiliers, and subsequently those of the 25th Regiment, should really be described as the wholesale plundering of the many vehicles in and around the village of every type of valuable<sup>(8)</sup>.' Gneisenau noted that von Keller had allowed everyone to take whatever could be carried away.

It was during the advance on Genappe that 'the battalion had become aware of the vehicle [the *dormeuse*] in difficulties on the saturated ground on the right hand side of the road.' As the Prussians came up, the

coachman unhitched the horses<sup>(9)</sup>, and made off towards Genappe. Maj. von Keller spurred his horse towards the carriage which, settling into the mud, was soon surrounded by an expectant crowd.

Throwing the seat-cover of waxed taffeta from the box onto the ground, von Keller shouted 'It's the Emperor's carriage — It's mine!' This caused some wrangling which delayed the continuation of the pursuit, and ended in von Keller conceding that he would divide the spoils in a safe place to ensure a fair division<sup>(10)</sup>. Giving evidence, Capt. von Humbracht said that he picked up the uniform, hat and sword belonging to Napoleon which

lay on the ground. He had arrived only a short while before, but did not question the order that von Keller gave to Lt. Rosen and several men of the 10th Company to remain close to the vehicle and to bring it up to the battalion by road<sup>(11)</sup>.

When examined in respect of his own involvement, von Keller denied that more than a few objects had been taken; and stated that, as to his having appropriated the *dormeuse* for himself, there was never any question of sharing it<sup>(12)</sup>.

While referring to the Treasury waggon which had been taken near Quatre Bras, von Keller's counsel omitted to say anything about one particular carriage grouped with other

several changes of ownership. Rather ignominiously, it was used as part payment of a bad debt to a coachbuilder, Robert Jeffrey of Grays Inn Road, with whom it remained neglected and almost forgotten until purchased by Madame Tussaud in 1842 for the princely sum of £52. Restored to its original appearance, it became the centrepiece of the Tussaud Museum's 'Napoleon Room' created in 1834 to house her collection of Napoleonic relics. With the carriage were displayed the *necessaire*, and an assortment of items which had originally been retained by von Keller as souvenirs and which were eventually acquired by Madame Tussaud<sup>(15)</sup>.

The carriage was evidently a popular exhibit and, in the early years at least, was accessible to visitors, who were able to clamber in and out (and even surreptitiously to cut pieces from the upholstery). Such vandalism would have required peri-

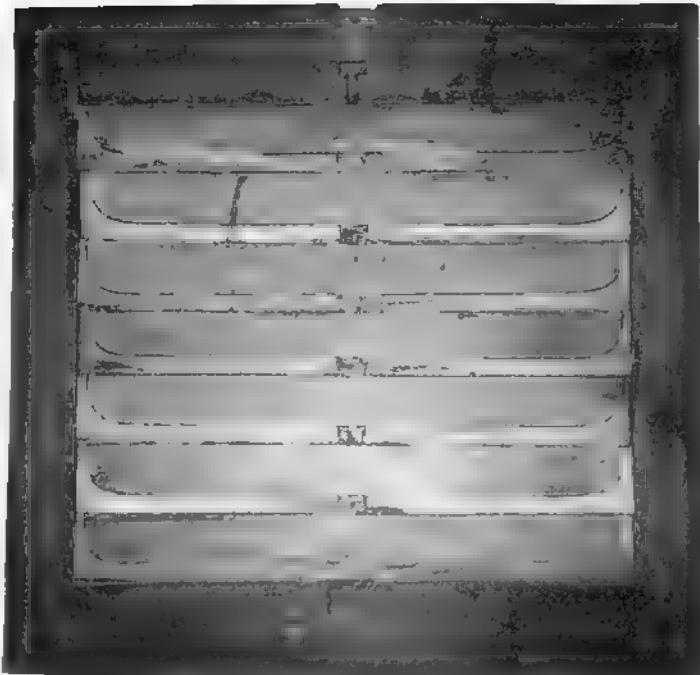
*The necessaire displayed with the dormeuse in the 'Napoleon Room'. It still shows the damage inflicted by May von Keller with an axe behind a barn at Quatre Bras, to his disappointment it contained only dishes and toilet articles, not the gold coins he had expected. (Courtesy Madame Tussaud's Archive)*

*Original window shutter from the dormeuse, removed during repairs in the 1860s. As it survives today, the surround has a very dark brown varnished finish, the louvres are dark mahogany-red with gilt edging (Courtesy the Prior, St. Michael's Abbey, Farnborough)*

odic repairs, and it was during one such overhaul in the 1860s that the window shutters were replaced. The originals were removed and retained by the upholsterer employed to carry out this work<sup>(16)</sup>.

#### THE DORMEUSE DESCRIBED

Surviving photographs and prints provide a visual impression of the dormeuse's proportions. To these the writer has added drawings by the late Col. Paul H. Downing of Staten Island, New York<sup>(17)</sup>. These drawings were originally prepared on the assumption that the Tussaud carriage was built in 1811 in preparation for the Russian campaign of 1812 in which it was reputed (erroneously) to have taken part. (Its two predecessors were, however, very similar and the first did take part in that campaign.) William Bullock's description being comprehensive, the writer has taken the liberty of adapting this to include details



from the French National Archives.

Painted a dark blue, the dormeuse was embellished with a frieze<sup>(18)</sup> ornament in gold. The undercarriage and wheels were vermillion edged in blue and heightened in gold.

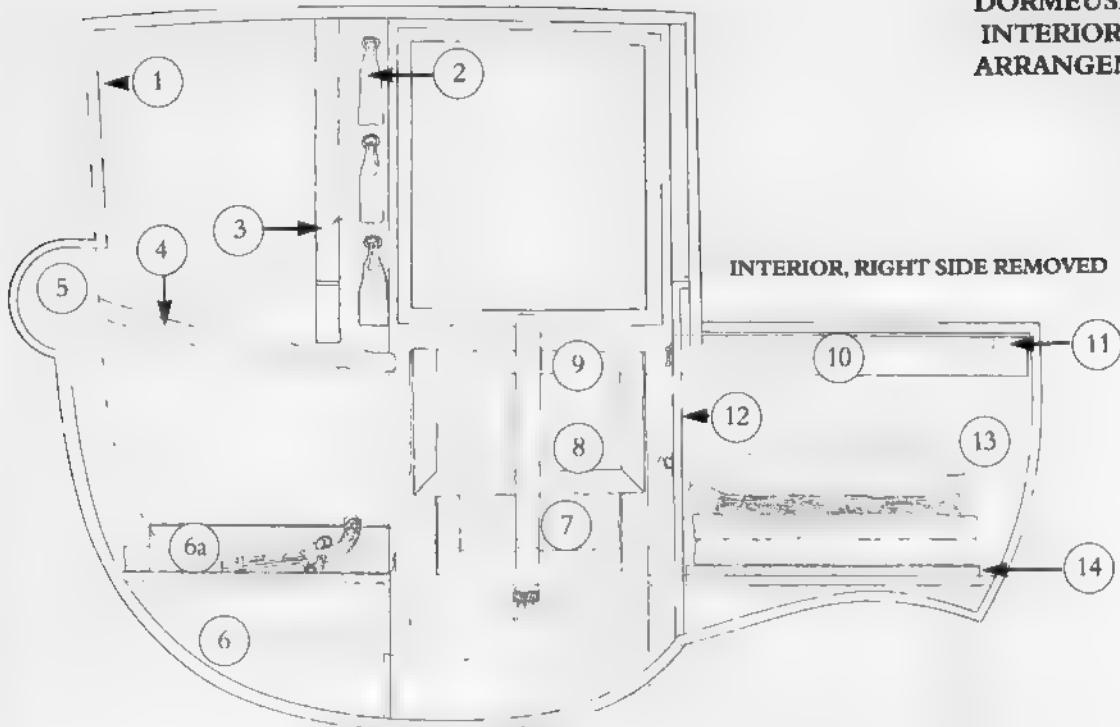
A lamp was fitted to each upper corner of the bodywork, with another placed centrally at the back below the roof. This covered an aperture in the

bodywork to provide internal illumination.

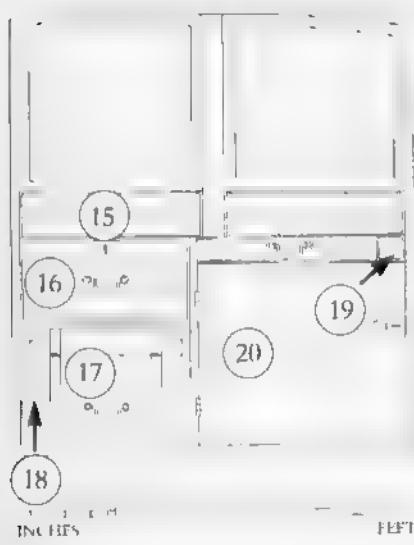
The door panels, emblazoned with the Imperial Arms, were bullet-proof and were fitted with locks and bolts, while behind the windows were blinds that could be operated by a spring. The windows were also provided with louvred shutters which could be removed and stored when not in use; these shutters may have



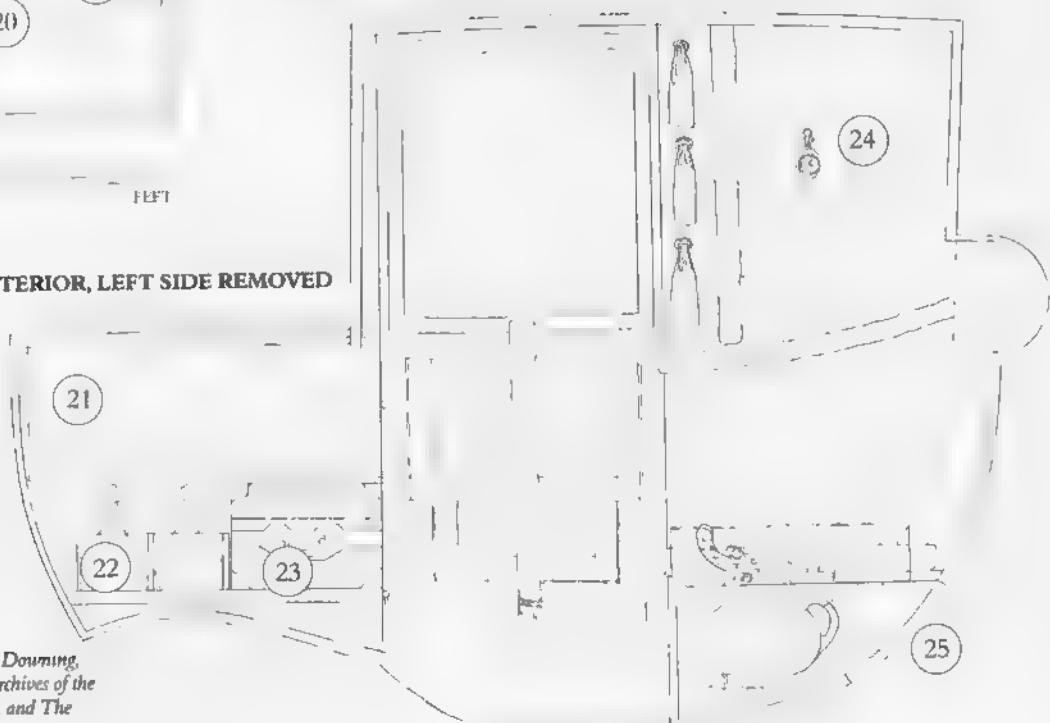
DORMEUSE  
INTERIOR  
ARRANGEMENT



INTERIOR, LOOKING FORWARD  
FROM SEAT

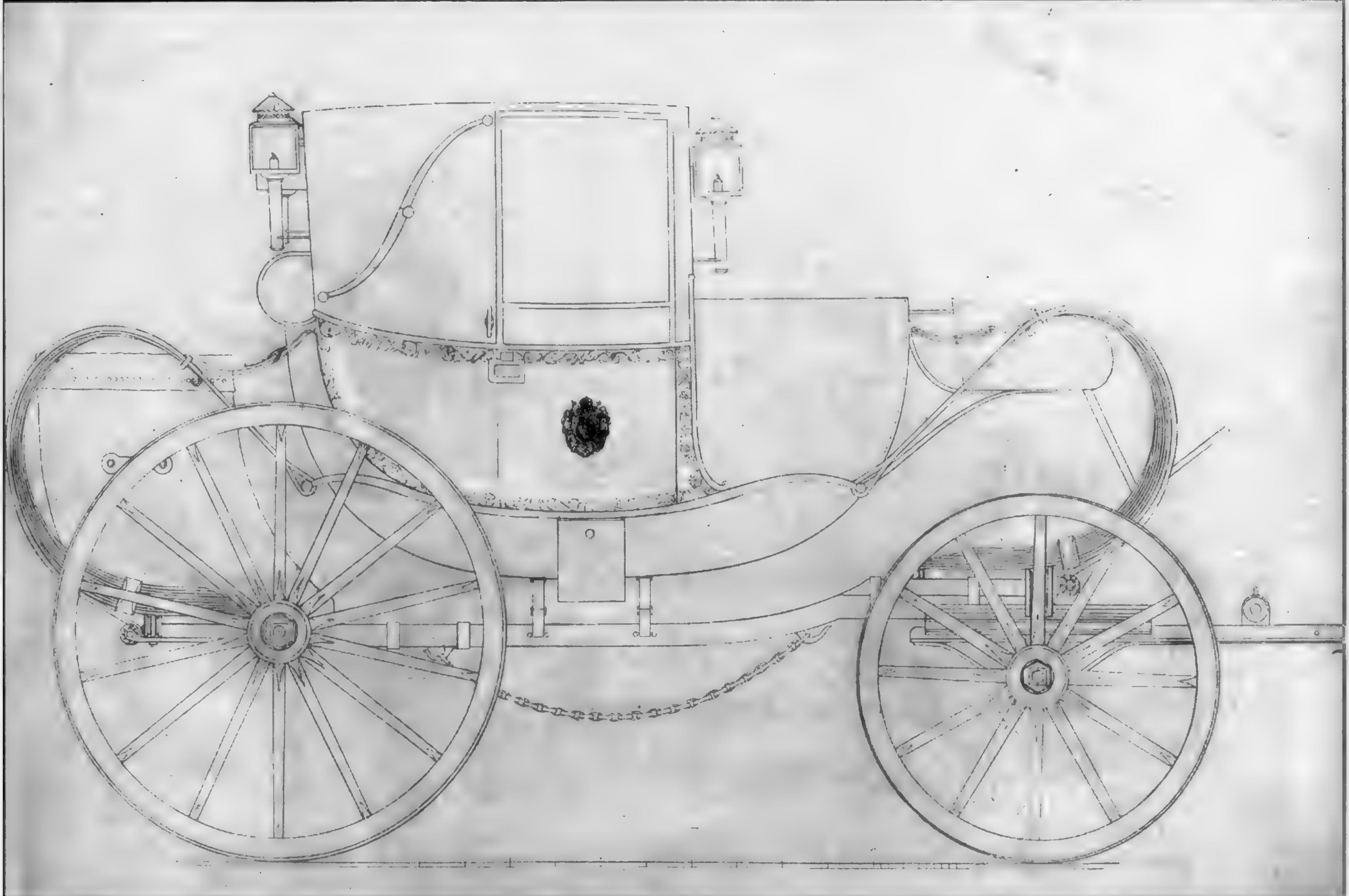


INTERIOR, LEFT SIDE REMOVED



KEY:

- (1) Hammock hooks attached here.
- (2) Hand grip straps.
- (3) Arm sling.
- (4) Arm rest.
- (5) 'Tambour'.
- (6) Compartment for clothes.
- (6a) Seat cushion and divider.
- (7) Bellows pocket on door.
- (8) Pocket flap. One account places a pair of pistol holsters on inside of one door.
- (9) Strap to raise window.
- (10) Desk top. Pivoting to give comfortable angle, with document etc storage beneath.
- (11) Secret compartment.
- (12) Door opens allowing legs to stretch into box extension
- (13) Storage for pillows, mattress, etc.
- (14) Panel slides out to form centre of 'bed' — see dotted lines.
- (15) Panels for windows to slide into.
- (16) Drawer containing gold & silver tableware, candlesticks, etc.
- (17) Necessaire — toilet articles, etc.
- (18) Slide for easy removal of necessary.
- (19) Pen drawer.
- (20) See 12 — door hinged off-centre to give widest sleeping area.
- (21) See 16 — tableware etc.
- (22) Liquor cabinet — wine and rum.
- (23) See 17 — necessaire
- (24) Silver chronometer.
- (25) Hinged external access door for removing chamber pot



Side elevation plan of the dormouse. The boot containing the folding camp bed is omitted from this view — cf. photographs.

been in place at the time of capture. Over the front windows was a roller blind of strong painted canvas which, when extended, was designed to prevent the windows being blocked with snow or obscured by rain.

Below the front windows was a box extension of about two feet in length, so placed as to increase the space of the interior. In front of this box was a seat which, when the Emperor was present in the carriage, was occupied by his *mameluk*. Below was a boot containing a folding camp bed of polished steel 'of commodious size with a tester-top and on castors' and so constructed that it 'could be folded up in a minute.' The boot comprised a squared box covered in thick leather bound at each end with iron, and measuring about two and a half feet in length and four inches square at the ends. These ends would originally have been capped but, for purposes of display (see the photo-

graphs), the capping was removed to reveal the castors (19).

At the rear end of the body-work was a curved projection (*tambour*) which, when the carriage was originally exhibited, was thought to be a 'sword case'; however, it was only accessible from the left hand end, outside the carriage, and was too short for such a purpose. The *landau* has a similar projection which is a mere 25.61in. (65cm) long. Its purpose is unknown. Below the '*tambour*' was a sliding panel which could be raised and lowered 'to facilitate the addition or removal of conveniences without disturbing the traveller.'

Behind the bodywork and between the rear springs was a large ash frame placed on the chassis. On either side of this were steel hoops covered in thick leather supporting the trunk. The latter, also covered in leather, was secured by six strong straps<sup>(20)</sup>. This contained the Emperor's bedding, which included 'a bed of fine Merino' with 'cotton coverlid

of very beautiful fabric.'

The wheels, tyres and undercarriage were designed for strength. The undercarriage included a crane-necked perch with semi-circular springs which were each capable, it was estimated, of bearing half a ton. In one of the accompanying photographs it will be noticed that the swingle trees have been laid on the chassis in front of the boot containing the collapsible bed. Of the pole there is no sign, but it was originally so constructed as to act as a kind of lever in order to minimise jolting on rough surfaces. The horses, of which four of the original six appeared at the 1816 exhibition, were described as 'stout Normans, dark brown in colour and ... very fleet and hardy.'

#### Interior fittings

The interior of the carriage could be adapted to such varied uses as kitchen, bathroom, dressing room, office and dining room. The seat, provided with a division of about 6in. in height, was positioned so as to afford a clear forward view of the horses and the

surrounding countryside. Below the front windows the box extension was divided into two sections: on the left were storage compartments, and on the right a recess into which the Emperor was able to stretch to sleep while travelling. The storage included a desk which could be drawn out, an ink stand and pens, the Emperor's portfolio, secret drawers and many small compartments for maps and telescopes.

On one of the carriage doors were two holsters containing pistols of Versailles manufacture, with a further holster 'close to the seat' containing a double-barrelled pistol. These weapons were apparently unremarkable other than that they were old and battered and the letters 'NB' were engraved in gold on the barrels. They were rifled and sighted, and complete with tools for charging and repair.

On one side of the vehicle (unspecified), suspended on a silver chain, was a 'Time Piece by which the watches of the Army are regulated; in form it resembles a huge hunting



Right hand side of the dormouse in Madame Tussaud's 'Napoleon Room'. The large leather-covered trunk at the rear (here displayed with an equestrian figure of the Emperor placed upon it) contained Napoleon's bedding. (Courtesy Madame Tussaud's Archive)

watch and weighs four pounds; it is jewelled throughout and is of the finest workmanship: it was made by Mugnier, horloger de l'Empereur et Roi.' Above, on the ceiling, was a network used for 'small travelling requisites.'

The dormouse remained in the Tussaud collection for some 80 years. On 18 March 1925 a disastrous fire swept through the museum, destroying not only the carriage but also its setting: the Napoleon Room and much else disappeared in the flames. In 1976 the pathetic remains of this once splendid vehicle — a single heat-warped axle — was presented to the Museum at Malmaison.

MI

#### Notes

- (1) Henry Houssaye, 1815, Adam and Charles Black (1900), p.236. Notes of Commandant Duuring.
- (2) Brett-Jones, *The Hundred Days* Macmillan (1964), p.172. Souvenirs d'Octave Levasseur, officier d'artillerie, aide-de-camp du Maréchal Ney 1802-1805. Paris (1914).

(3) Houssaye p.240-241

(4) Napoleon Bonaparte, *The Waterloo Campaign*, ed. & trans. Somerset de Chair, The Foho Society (1957), p.137  
 (5) Houssaye p.244 & 439 (note 34). Manuscript notes of Col. Baudis *The First Napoleon* — some unpublished documents from the Bowood Papers edited by the Earl of Kerry. Constable & Co. Ltd (1925), p.131. Napoleon's aide-de-camp Flahault rode off the battlefield with the Emperor 'genou à genou.'

(6) Houssaye note 39, p.440. The Treasury wagon was not the Army's but Napoleon's private treasury

(7) Max Terrier, *Le Landau de Napoléon et son histoire*, pub. *La Revue du Louvre et des Musées de France* (1975 no 2, pp.105-116) — courtesy of *La Revue du Louvre & Fleury de Chaboulon, Mémoires pour servir à l'histoire de la vie privée, et du règne de Napoléon en 1815*. John Murray (1820) p.192

(8) Max Terrier p.114. Julius Krebs, *Die Erbrettung des Napoléons-Wagens am Abend der Schlacht bei Belle-Alliance*, pub. in *Zeitschrift des Vereins für Geschichte Schlesiens*, 35 ter Band, Breslau (1919), p.94-116 — courtesy of Universitätsbibliothek Düsseldorf. Extract from the second evidence given by Gen Gneisenau  
 (9) Louis Etienne Saint Denis, p.132-133. "The postilion Horn ... seeing the Prussian cavalry on the point of cutting him off ... unhitched the horses."

(10) Max Terrier p.114, Krebs p.97. Evidence given by E.M. Doerk (published in *Minerva*, March edition 1829, p.444) and of ex-Fusilier Klage  
 (11) Max Terrier p.115; Krebs p.97  
 (12) Max Terrier p.115; Krebs p.110. Von Keller claimed that he had been authorised to keep the carriage by Gneisenau himself

(13) Max Terrier p.116; Krebs p.110. Evidence given by Capt. von Oetlinger and Maj. von Humbrecht

(14) Von Keller retired in 1821 with the rank of lieutenant-colonel and the decorations Iron Cross 1st Class and Pour la Mérite. Although many of his soldiers made good use of their loot (some even buying their own small businesses), others squandered theirs. In spring 1824 six ex-fusiliers lodged a complaint against von Keller in the Breslau High Court on the grounds that they had not received their fair share. The case was to drag on until May 1833, during which time documents and diaries being used by an officer in compiling a history of the regiment were destroyed, along with the greater part of the regimental archives. The case was finally dismissed for lack of evidence despite two appeals. The effect of the trial, however, was to tarnish von Keller's name, and he died in relative obscurity in 1842

(15) Courtesy of the Archives of Madame Tussaud's Exhibition  
 (16) The shutter (outside measure-

ments 19.5in. — 50cm square) is owned by St. Michael's Abbey, Farnborough, and is reproduced by courtesy of the Prior. It is authenticated as belonging to the dormouse by the grandson of the upholsterer and decorator, a Mr James Butler  
 (17) Drawings reproduced by courtesy of the Archives of the Carriage Association of America Inc., *The Carriage Journal* 1967  
 (18) It is interesting to compare the frieze decoration shown in the print depicting the capture of the dormouse (and also the Cruikshank cartoon) with that of the landau (see Part 1, 'MI No.33). The photographs of the dormouse only provide a hint of its decoration and it is possible that the friezes of both carriages were similar. It may also be noted that the box and hood of the dormouse are coloured black in the Cruikshank print and that the outer edges of the windows, doors, roof and back have a gilt trim  
 (19) Courtesy of the Archives of Madame Tussaud's Exhibition  
 (20) Max Terrier p.109. French National Archives 95 AP 12<sup>2</sup>

colour and material as the coat, and reaching to the tips of the fingers when the arm is extended, having a rolling collar of black velvet 3 inches broad, and closing at the throat with a long loop... may be worn by all officers when not on duty with troops under arms.' The cape was lined in branch of service facing colour, thus officially white in the infantry, although light blue was usually employed in practice.

#### INNOVATIONS OF 1898-99

Very shortly after the declaration of war with Spain on 25 April 1898 the Quartermaster approved two new jackets for optional undress and field use by officers, both presumably being felt to be more practical than the smart but confining stand-collar coat of 1895.

On 7 May 1898 approval was given for 'A blouse of dark-blue cloth or serge with four outside pockets with flaps; falling collar, single-breasted with five buttons in front.' The four-pocket blouse was to display the same shoulder straps and collar insignia as the 1895 pattern.

On 9 May 1898 the Quartermaster approved a radically new alternative field blouse for officers: '...a blouse of cotton drilling or khaki... made with a single pleat 2 inches wide in the back and extending from the collar to the end of the skirt; with two outside breast pockets and two outside pockets below the waist; pockets covered with flaps, buttoned by a small regulation brass button; ...The coat to have a standing collar... from 1½ inches to 2 inches in width... a strap on each shoulder reaching from the sleeve seam to the collar seam and buttoning at the upper point with a small brass regulation button; straps to be 1½ inches wide at the sleeve and 1 inch wide at the collar. Coat to be buttoned by five regulation buttons... The straps to be of the same material as the coat and of the colour of the facings of the arm.'

This facing colour was designated as sky-blue for the infantry; and for a brief period the collar, pointed cuffs, and the flaps of the breast pockets were also seen to display coloured facings. Examples of jackets faced in this way do survive, badged to Militia and Volunteer units; but it is thought that few, if any, Regular officers acquired them. On 15 July 1898 the Secretary of War approved modification of the jacket to display facing colours only on the shoulder straps. (See 'MI' No.14 p.36 fn: General Order No.51, AGO of 23 May 1898, and General Order No.112, AGO of 6 August 1898.)

Collar insignia on the khaki jacket were to comprise the regimental number over the branch device for all ranks below colonel; and for colonels the national coat of arms was additionally worn in front of the branch device. The shoulder straps were to bear the rank insignia at the outer end and, for ranks below colonel, the coat of arms in the centre.

The old light blue trousers with white leg stripes could be worn with both the four-pocket blue blouse and the khaki version. The 9 May 1898 order also authorized the use with the khaki blouse of new 'trousers of cotton drilling or khaki color.' These were to be of a loose fit above the knee and slightly tapered below to follow 'the shape of the leg from above the calf to the top of the shoe.' Belt loops were specified for the first time, and the khaki trousers were not to bear branch-coloured leg stripes. Fair or russet leather shoes and boots were also authorized.

The difficulties encountered by the QM Department in supplying the similar khaki uniform authorized for enlisted men are described in Part 1 of this article. In practice the troops who fought in Cuba, Puerto Rico and the Phillipines

*The officer's optional dark blue cape, with a black velvet collar, and a black cord fastening seen here hanging on the left breast. The lining was to be white in the infantry, but many individuals purchased light blue-lined capes. This photo is of an officer of a branch with darker facings. (The light spot on the right is a blemish.)*





wore a mixture of blue and khaki, and during 1898-99 the dark blue pullover shirt and light blue kersey trousers were the most common field dress. Officers, too, found shirtsleeve order the most comfortable dress for tropical campaigning; and this was recognized before the end of 1898 by a concession allowing officers to attach the transverse shoulder straps from their blue coats directly to the blue shirt. General Order No.168, AGO, 14 September 1899 extended a similar concession to NCOs, henceforward authorized to sew their chevrons to their shirtsleeves. The same order changed the colour of the last area of facing on the khaki jacket — the buttoned shoulder strap — from sky-blue to white, to bring it into line with the colour of the officers' transverse shoulder straps, the NCOs' chevrons, and the trouser stripes. **M**

repeated here. The caption on p.34 bottom left states that the Merriam knapsack was standard issue; in fact, of course, the Merriam was an unpopular novelty issued to certain units on a trials basis (e.g. 71st NY Volunteer Infantry) and was not used at the front in any great numbers. The M1880 Blanket Bag is worn here as a knapsack. The caption to the upper picture on p.38 wrongly states that the shoulder straps on the sergeant's jacket are sky-blue; they are in fact white. Both errors are ours, rather than the author's

**Above:**

*In 1901 regulations added a pair of shoulder straps to the white undress coat, and insignia of branch, unit and rank were thenceforward displayed exactly as on the khaki field blouse; this coat bears the insignia of a captain of the 23rd Infantry.*

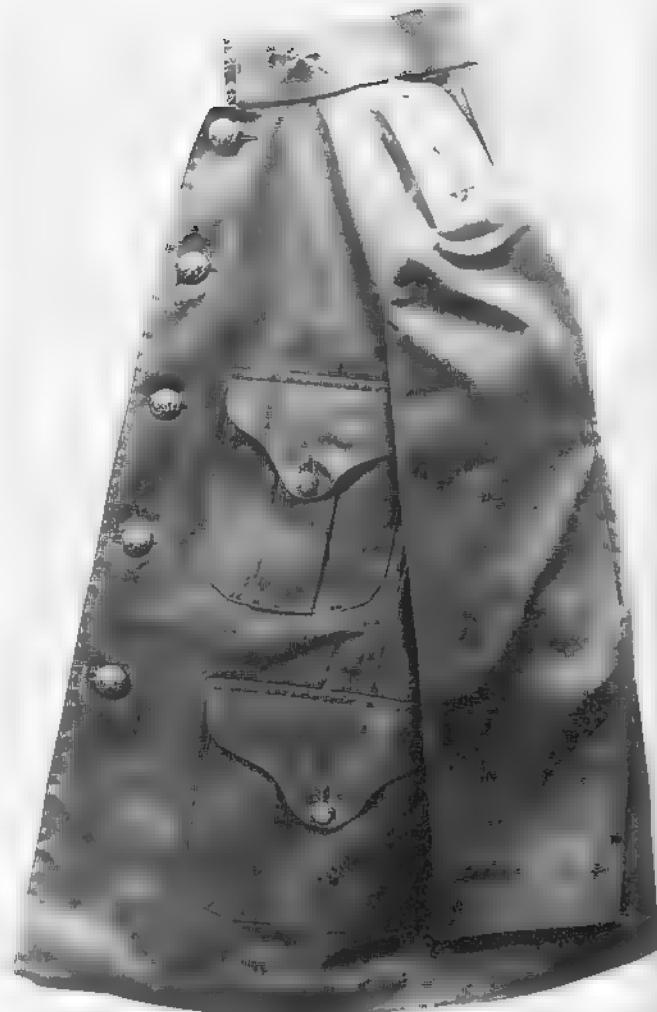
**Above right:**

*Side view of the 1899 khaki field blouse, differing from the original 1898 pattern in having white shoulder straps. The collar bears gilt badges, '25' above infantry rifles, the shoulder straps, the national coat of arms above a field officer's rank leaves. Officers' buttons bore 'I' for infantry on a central shield set on the coat of arms*

**Note:**

**Errata, Part 1, 'MI' No.14:**

Although printed in the Editorial of 'MI' No 16, these corrections are best



# BRITISH FORCES IN THE GULF

Orders of battle by MICHAEL COX

As this issue goes to press in late January the Second Gulf War is just a week old. So far it has been an air war: some 15,000 sorties have cost the allies less than 25 aircraft — an astonishingly light price — though five of these were RAF Tornados, lost during very hazardous low-level night attacks on massively defended targets. Ground fighting has been limited to sporadic artillery exchanges, and a handful of patrol clashes; but this situation may change dramatically by the time this issue goes on sale. The speed of events, the remoteness of the battlefield, and the scarcity of suitable photographs prevent us offering, as yet, planned and balanced articles on Britain's greatest military operation since 1945. Correspondents in the Gulf are preparing such material for future issues. In the meantime we publish a number of interesting photographs, and the fullest British 'orbats' possible at press date.

The first thing to stress is that the information given in the orders of battle has been collated entirely from unclassified published sources. (Certain additional information has been omitted, though available to us, as irrelevant to the average 'MI' reader's usual field of enquiry, and possibly being sensitive.) The sources used were: national newspapers; *Jane's Defence Weekly*; *Soldier*; *Gunner*; *Guards Division Journal/Magazine*; *International Defence Review*; *Lloyd's List*; *US Naval Institute Proceedings*; *Ships Monthly*; *Shipping Today and Yesterday*; *RFA PR Bulletins*; *Aircraft Illustrated*; *Air Forces Monthly*; *Air International*; *Aviation News*; *Air Frame*; and *Hansard*. Personal assistance by the following individuals is gratefully acknowledged: James Shepherd, Jones Consultants Ltd.; Kenneth W.S. Goodson, G. Ewan Bayley, John Ellis; Thomas A. Adams, World Ship Society. Others whose help with the photographs is gratefully acknowledged by the Editor include Yves Debay, Bob Morrison, Brian L. Davis, and Will Fowler.

We emphasise that the information available at press date may become out of date by the time of publication, but believe that this will only apply if additional deployments are announced or revealed.

On the following pages will be found  
*Table A* — Land forces deployments, and notes; *Table B-1* — Royal Navy and Royal Fleet Auxiliary deployments and notes; *Table B-2* — Naval aviation deployments; *Table C-1* — Royal Air Force deployments; *Table C-2* — List of relevant RAF Transport and Support units, and RAF Regiment deployments.

Certain general comments need to be borne in mind. Firstly, the land forces units shown here are those which have been deployed in full or in significant part. (In addition to units shown in *Table A*, 1st Bn. Coldstream Guards are on their way to Saudi Arabia 'to guard prisoners of war'.) But very many other units of the British Army have provided individuals or sub-units, and virtually every cap-badge in the Army may be encountered in the operational area. A listing of these units is

given in *Soldier* magazine of 26 November 1990, accurate up to that date, but may well be outdated by now. (One of our correspondents serving with 1st Armoured Division reports a visit to 1st Bn., Staffordshire Regt., in which he knew a company from 1st Grenadier Guards was serving under command; the first men he encountered were a Milan crew — from 1st Royal Green Jackets...)

Secondly, regarding the uniforms and insignia worn in the Gulf — readers will not be surprised to learn that a very wide variety is to be encountered, with many unit-level or even individual innovations. The examples we illustrate should not tempt readers to 'generalise from the particular'.

Finally, we have resisted the temptation to extend the 'orbats' to include rumoured but unconfirmed deployments. It is highly likely that special forces — 22nd SAS Regt., and Special Boat Squadron RM — have been present in the Gulf since an early stage of Operation 'Granby'. Unconfirmed reports from a Pentagon source quoted in the *Sunday Times* suggest that a very successful joint US/SAS raid into Kuwait has captured an Iraqi anti-aircraft missile and its crew, without loss.

There has been speculation that a Carrier Battle Group of the Royal Navy would be sent to the Red Sea to relieve an American unit for redeployment to the Gulf, and that this would be based on HMS *Invincible*. Informed sources are sceptical. It should be noted, however, that on 10 January R07 HMS *Ark Royal* sailed from Portsmouth on what was stated to be 'a scheduled deployment for exercises in the Mediterranean with allied navies'. Readers may make of this what they will.

We hope that although this is not the type of material to which we normally give space, 'MI' readers will find it a useful 'keep and file' reference during the months ahead. We shall continue to prepare in-depth material on uniforms, insignia and personal equipment for future publication.

Captions to photographs on pp.24-25:

(A) Lt Gen. Sir Peter de la Billière, commanding British Forces, Middle East. Sir Peter, currently the British Army's most decorated serving officer, has spent no less than 20 of his 38 years' service in the Middle East and is a fluent Arabic speaker. When in barracks and field dress, generals often choose to wear the general officers' cap badge not in the dark blue GS beret, but in the 'tribal headgear' of their former unit. Sir Peter, who served for many years with 22nd SAS Regt and SAS Group, is the first general to wear the badge in the SAS sand-coloured beret (LM/Military Scene)

(B) Brig. Patrick Cordingley, commanding 7th Armoured Brigade. Note brigadier's cap badge, and cavalry yellow backing to the rank pips on his shoulder slides. (Yves Debay)

(C) Officer of an armoured unit wearing the latest Combat Vehicle Crewman's helmet. (LM/Military Scene)

(D) Officer of 1st The Queen's Dragoon Guards, the recce unit of 7 Armd. Bde — note embroidered bullion officer's cap badge attached to bush hat; and lightweight Combat Body Armour cover in new desert camouflage. (LM/Military Scene)

(E) Interesting insignia worn on right sleeve of desert combat suit by a lance-corporal of 32nd Armd. Eng Regt RE. The light blue on red tile, with unit number, and the curved ends associated during the Second World War with Guards regiments, apparently dates from 1940 when 26 Eng. Coy RE was attached to a Guards brigade, who 'awarded' the title to the unit in appreciation of their service during the withdrawal to Dunkirk. 26 Armd. Eng. Sqn now form part of 32nd Armd. Eng. Regt RE. Below the title is the red jerboa on black of 7 Armd. Bde, and below that the miniature subdued badge of rank from European combat dress. (LM/Military Scene)

(F) Sapper wearing 'rust and sand' desert combat suit with brigade patch on right sleeve: '58 pattern webbing, and SLR, typical of non-infantry units, with mine-prodder tucked behind his 'haversack IPE' containing respirator and other protective kit. (Yves Debay)

(G) 7 Armd. Bde military policeman, with two despatch riders probably from 1 Armoured Field Ambulance RAMC. The former's DPM brassard carries 'MP' in black on a red panel below the brigade patch, he has an SMG and '58 webbing. One of the DRs wears a civilian black waxed cloth wind-jacket. (Yves Debay)







**TABLE B-1: ROYAL NAVY & ROYAL FLEET AUXILIARY**  
**Senior Naval Officer Middle East: Commodore P. Haddocks**  
**Commodore C. Craig (from Nov/Dec 1990)**

**A: On station at beginning of crisis:**

Armilla Patrol Group W (see Note 1)  
 T124 York (Commander Task 1) Don't Worry  
 T47 Endurance  
 D110 Javelin  
 A110 Orangeleaf  
 Additional reinforcements  
 Fleet Helicopter

\*These ships returned to UK mid-November having been deployed in Gulf mid-October by Group X.

**B: Ships deployed since crisis of August 1990:**

Armilla Patrol Group X  
 T52 London (CTU)  
 T21 Brave  
 D96 Gloucester  
 \*When re- originally planned Group X to 1st Flotilla  
 D112 Cardiff  
 additional support ships (partly deployed):  
 A121 Olina  
 A385 Fort Grange  
 A138 Herald  
 A132 Diligence  
 (Later stages);  
 A400 Resource  
 A135 Argus

All vessels in Section B present in Gulf January 1991, together with RFA Orangeleaf from original group.

**C: Mine Counter Measures Vessels:**

M31 Camstock }  
 M38 Atherton }  
 M39 Hurworth }

Reinforcement added December 1990 from 4th MCM Squadron:

M34 Ledbury }  
 M35 Dulverton }

**D: Landing Ships Logistics (in connection with 7th Armd. Bde.):**

L3004 Sir Bedivere  
 L3505 Sir Tristram  
 \*L3005 Sir Galahad  
 \*L3036 Sir Percivale

\*These vessels remain in Gulf in support of deployed forces. Sir Bedivere and Sir Tristram are believed to have returned to UK and since departed on second deployment.

**E: Merchant Shipping (see Note 4)**

Type 42 (Batch I) GM destroyer  
 Type 22 (Batch I) frigate  
 Leander (Batch II, second conversion) 1st rate frigate  
 Daffodil class support tanker

Type 42 (Batch II) GM destroyer (see Note 2)

Departure dates

10.3.90 Devonport/Portland  
 10.2.90 Devonport/Portland  
 30.6.90 Portsmouth

1.10.90 Portsmouth

17.8.90 Devonport  
 22.1.91 Devonport  
 22.8.90 Devonport

17.10.90 Bremerhaven, Germany  
 31.10.90 Devonport

All departed Rosyth 13.8.90,  
 and Portland area 17.8.90

11.12.90 Rosyth

28.9.90 Bremerhaven  
 28.9.90 Marchwood  
 8.10.90 Marchwood  
 10.10.90 Marchwood

Each 1 x Lynx HAS.3 from 815 or 829 Sqns. (HMS Brazen carries 2 x Lynx)  
 2 x Sea King HAS.5, D'Flt, 826 Sqn. (recently transferred to Netherlands Support Ship A832 Zuiderkruis)  
 2 x Sea King HC.4, 846 Sqn  
 4 x Sea King HC.4, 846 Sqn.  
 (?) 1 x Sea King HC.4, 846 Sqn  
 1 x Lynx HAS.3, 815 or 829 Sqn

6 x Sea King HC.4, 845 Sqn.  
 6 x Sea King HC.4, 848 Sqn. (reformed 6.12.90)  
 plus Chinooks from 7 & 18 Sqns. RAF

**Notes:**

(1) Armilla Patrol Groups are allocated a complex multi-digit designation in the series TF321 in the NATO system. More simply, they are allocated a single letter designation in alphabetical sequence: e.g. the Group prior to W was Group V (Victor), and the group which sailed to relieve V in January was Y (Yankee), which comprises HMS Exeter, Manchester, Brilliant and Brave.

(2) Early in the crisis it was decided to raise Armilla Patrol Groups to four frigates/destroyers. HMS Gloucester was brought forward from Group X's planned departure and sailed 30.8.90, remaining on station when Group X relieved Group W. HMS Cardiff, which had only returned from a previous Armilla deployment 17.7.90, was redeployed to bring Group X up to the new strength.

(3) Originally scheduled for routine exercise deployment to Eastern Mediterranean; ordered to Gulf 30.8.90, with HMS Herald — converted from normal survey role to MCM HQ support ship — following.

(4) 42 ships chartered in connection with shipment 7th Armd. Bde., 61 re: 4th Armd. Bde. Only 6 are British flagged, the rest from 15 other nations. Portuguese Navy Support Ship 'Sao Miguel', offered free of charge, sailed from Marchwood 31.10.90.

**TABLE B-2: NAVAL AVIATION ASSETS IN THE GULF:**

Destroyers & frigates of the Armilla Patrol

RFA Olina

RFA Fort Grange

RFA Argus

RFA Resource

HMS Herald

Chartered merchant ship carrying helicopters to Gulf:

Atlantic Conveyor



H

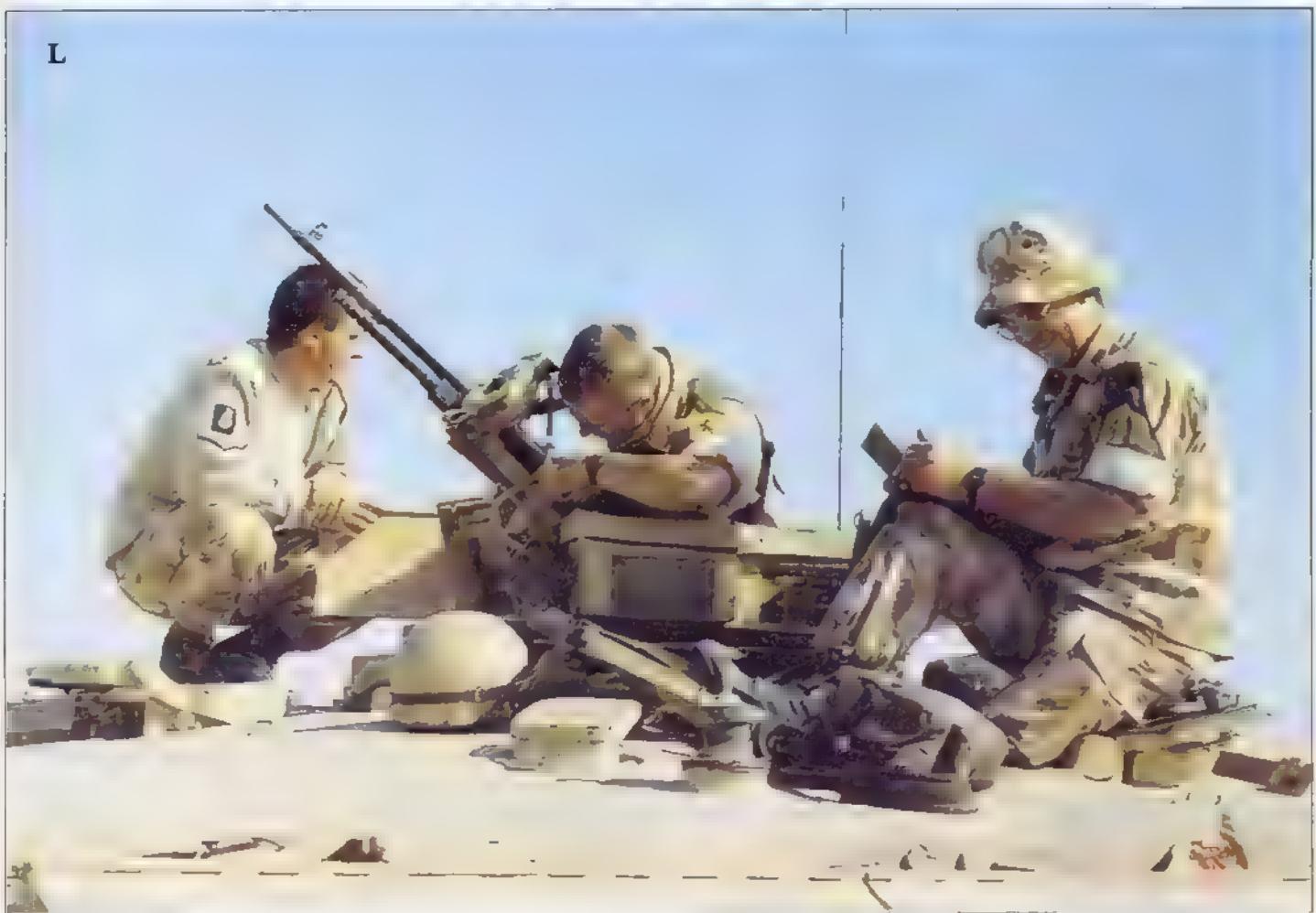


J



K





**Captions pp.28-29:**

(H) Scorpion CVR(T), apparently of the Recce Troop of The Queen's Royal Irish Hussars soon after initial deployment and before issue of the desert combat suit. Note tropical DPM No.9 Dress. Ahead of the desert water bag slung on the turret side the brigade's painted red jerboa sign can be made out (Yves Debay)

(I) Challengers of QRIH in the deep desert. Again, the red jerboa sign can just be seen on the small housing immediately above the elongated 'O' of '10' on the skirt armour of the nearest tank. (Yves Debay)

(J) Challenger crewmen of QRIH. The commander still wears the standard green AFV crew coveralls, on his left upper sleeve may be seen the small green shamrock patch worn by

QRIH tank commanders — see accompanying mono photograph (Yves Debay)

(K) Corporal, The Royal Scots Dragoon Guards, on sentry duty. He wears the desert camouflage cover over his CVC helmet, without earphones and note black-on-green right wrist rank badge (LM/Military Scene)

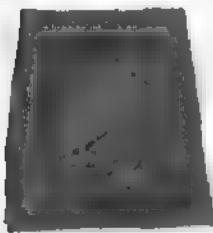
(L), and front cover of this issue:

The commanding officer's Challenger crew of RSDG. The 7 Armd. Bde patch is worn on the right shoulder of the desert combat suit and the sand-coloured 'woolly pully', above the badge of rank on the latter. The green left sleeve brassard carries a red-on-yellow rampant Lion of Scotland patch, which we are told is special to the CO and his crew. (LM/Military Scene)

(1)



(2)



(3)



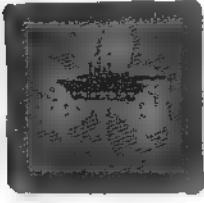
(4)



(5)



(6)



The exact provenance of the 'Desert Rat' formation sign as worn on uniforms is still not entirely clear, and several different wartime variants exist. Briefly the addition of a red jerboa or desert jumping mouse to the white-disc-on-red-square vehicle sign of the Mobile Division Egypt dates to 1939/40. By some time in 1940 a cloth version was being worn as a topi flash, and some time thereafter, on the left sleeve only, by 7 Armd. Div. Provost Company; see (1), 2½ in. wide. A second type, in dull pink embroidered on khaki serge see (2), 2½ in. wide — was later encountered, certainly as worn to shoulder slides. The definitive shape, which features an animal resembling a mutated kangaroo (see (3), 1½ in. wide) was first worn in NW Europe, 1944; originally it was embroidered in a brick-red shade with a white border on black felt. There are further wartime variations, most of them unexplained, of these three beasts. The present 7th Armoured Brigade traces its lineage to the wartime and post-war Division; and wears the 'kangaroo' in scarlet, outlined white, on black.

In N. Africa the armoured brigade of 7 Armd. Div. was the 4th, who wore a differently shaped jerboa in black on white — see (4), 2 in. wide to stitched borders. They retained this patch when they left the Division in Tunisia. The patch currently worn by 4 Armd. Bde in the Gulf is (5), 2½ in. wide — a revival of the wartime shape, in black on pale fawn khaki; but somebody forgot the jerboa's eye, and one foresees inter-brigade humour, with consequent violence, on the theme of 'the blind 4th'.

(6), 1½ in. wide, is the tank commander's patch worn since spring 1990 in *The Queen's Royal Irish Hussars: an emerald green shamrock bearing a black tank, on a dark piper green square. A similar B1 Class Tradesman's patch has a black shamrock, veined dark green, on the dark green square, and without the tank symbol.*

We are very grateful to Brian L. Davis for access to his collection for this article

M

# The Vietnam War on the Screen (I)

STEPHEN J. GREENHILL

The spate of films set during the Vietnam War which reached the screen during the late 1980s highlighted the reluctance with which Hollywood approached the subject for many years. This reticence is all the more striking when contrasted with the plethora of Second World War movies made both during that war and for many years afterwards. Moreover, Hollywood's portrayal of Vietnam has largely avoided recreations of actual, large-scale operations in favour of smaller, more anonymous engagements.

Before America had a significant military commitment to Vietnam that country had featured in Hollywood thrillers such as Leslie Fenton's *Saigon* (1948) starring Alan Ladd; Joseph Mankiewicz's *The Quiet American* (1958), based on the novel by Graham Greene; and Marshall Thompson's *A Yank in Vietnam* (1964). Robert Lees' *Jump into Hell* (1952), with a story concerning paratroopers ordered to relieve a besieged fort, was arguably Hollywood's only attempt at that time to portray French military involvement in any detail.

However, once the first contingent of US Marines arrived under President Johnson's orders in 1965, Hollywood responded with a small number of hastily-made low-budget second-features depicting this new war. Typical of these was Will Zens' *To the Shores of Hell* (1965), which depicted the first landings of American Marines at Da Nang. The plot was of the familiar war-patrol variety. Major Gregg Donahue (Marshall Thompson) takes a Vietnamese guide to help him locate his younger brother, a doctor who is being held captive by the Viet Cong at an old French fort. After a successful rescue the small party is relentlessly pursued by the Viet Cong, but they are airlifted to safety by helicopters of the Air Cavalry. The film ends with Donahue watching a passing-out parade of new Marines, correctly anticipating a heavier American involvement. The

film was poorly written and acted, and utilised much stock footage of manoeuvres supplied by the Department of Defense. However, it does have one scene of interest when the band come across a village occupied by South Vietnamese soldiers and an American advisor. The advisor explains the constant vigilance needed to outwit enemy infiltrators, and accurately claims that even at this early stage of the war North Vietnamese regulars are operating south of the border.

## 'THE GREEN BERETS'

The first major film to deal with Vietnam was John Wayne's *The Green Berets* (1968) about the US Army Special Forces units, which had been present in Vietnam in an advisory capacity since 1957. It was based on Robin Moore's book of the same title, which described allegedly true Green Beret exploits in the form of a novel. Wayne's film reworked a few of the episodes to form a fictional drama set in 1963. John Wayne played Colonel Mike Kirby, who takes two Green Beret detachments from the John F. Kennedy Center for Special Warfare, Fort Bragg, to Vietnam. David Jansen played a liberal journalist who criticizes American involvement in Vietnam until he witnesses the aftermath of Viet Cong atrocities. Kirby and his team are airlifted to an 'A' Team's CSF camp (called 'Dodge City') to bolster its defence by a South Vietnamese CIDG force.



John Wayne leads CIDG Strikers in a counter-attack during the assault on the Special Forces camp in *The Green Berets* (1968), the only major Hollywood film made while the war was being fought

before it is struck by a full-scale Viet Cong assault. The Viet Cong temporarily overrun the camp, but they are annihilated by fire from 'Puff the Magic Dragon', an AC-47 gunship. Later, Kirby organises the kidnapping of a top Communist officer with the aid of a beautiful spy.

The CSF camp set was most authentic, and was constructed near Fort Benning, Georgia, where most of the film was shot<sup>(1)</sup>. By contrast, the Saigon club scene, shot in the Fort Benning Officer's Club, bore little resemblance to reality. The attack on the camp

(1) For full details of such camps see Gordon Rotman's 'Anatomy of a Special Forces Camp' in *MI* Nos. 9 & 10

formed a spectacular climax half way through the film, but the second half was routine melodrama by comparison. The film ended with Wayne assuming responsibility for an orphaned Vietnamese boy to the strains of *The Ballad of the Green Berets* and the sun apparently setting in the east, a scene which outraged his critics but apparently brought tears to the eyes of many less demanding viewers.

The Department of Defense had granted Wayne almost unlimited facilities at minimal cost, doubtless hoping the film would succeed in creating support for military intervention. Unfortunately, its effect was just the opposite. Its simplistic political viewpoint may have correctly reflected attitudes at the time it was set; but it provided a target for the anti-war movement and provoked demonstrations in many cities world-wide when it was

shown. However, its stance was no cruder than most war movies made during wartime; and it remains the only major Hollywood film about Vietnam to be made while the war was being waged.

The controversy surrounding the film was doubtless a contributory factor to Hollywood's subsequent avoidance of the subject. The Department of Defense refused further co-operation, the risk of a hostile audience reception being felt to be too great, and there was perceived to be an indifference to the war created by television news saturation. The Tet Offensive in 1968 introduced a new mood of pessimism among the American public, causing a rift in public opinion unequalled since the Civil War. The conventions of the Hollywood combat movie, traditionally premised on a wholehearted public approval of participation and the

inevitability of victory, were thus unable to cope with this unprecedented situation.

#### The indirect approach

The American film industry could not ignore Vietnam, however; so the dilemma was resolved by placing the Vietnam veteran out of his natural context of the battlefield and back in America. Some films dealt with the social readjustment of the wounded veteran, such as the paraplegic played by Jon Voight in Hal Ashby's *Coming Home* (1978). However, the returned veteran was more often seen as the protagonist in a revenge story, typically involving drugs, crime and violence. For example, the psychopathic ex-Marine Travis Bickle (Robert de Niro) in Martin Scorsese's *Taxi-Driver* (1976) befriends an underage junkie prostitute and slaughters her pimp and his associates in a climactic shoot-



Clinging desperately to the struts of a rescuing helicopter in *The Deerhunter* (1979) — a visual image which had become all too familiar to the TV news audience

J. Furie, followed the experiences of some 1960s stereotypes (drug-addict, flower-power hippie, etc.) as draftees in the Marine Corps. After the humiliating training process they find themselves participating in a war they neither care about nor understand. The plot consists of a series of episodes, laced with moments of satire and black comedy which occasionally drew inspiration from *M\*A\*S\*H*. The film shows American officers cynically inflating the 'body count', the interrogation and shooting of an innocent villager, and the attempted assassination of a company commander. Corruption is endemic: a South Vietnamese official smuggles drugs to America in body-bags labelled 'not to be viewed'. When the company soccer team refuses to lose a soccer match to a top South Vietnamese side in order to boost their allies' morale, we learn finally that they are sent to a place called Khe Sahn.

Ted Post's *Go Tell the Spartans* (1978) was based on Daniel Ford's novel *Incident at Muc Wa* set in 1964. Burt Lancaster played Major Asa Barker, a World War II veteran commanding an American Military Assistance Advisory Group team. In spite of his protests, he is ordered to send a mixed force of advisors and South Vietnamese militia to occupy a village called Muc Wa because of its strategic position on the coastal road. The village is deserted, and ominously near a cemetery containing the graves of 300 French soldiers killed defending it ten years before. The village is soon surrounded by the Viet Cong, who launch attacks at night. When it becomes clear that the position is untenable Barker orders a helicopter evacuation of the surviving Americans, but he refuses to abandon his South Vietnamese allies. The attempt to slip out unnoticed at night fails, and all but one, including Barker, are killed by

out. By portraying the returned veteran as having been affected by experiences in an alien land, these films reflected the manner in which American society viewed these unwelcome reminders of defeat.

The nature of the fighting in Vietnam was accommodated by the appropriation of other genres, notably the Western. The recreation of a Colorado militia cavalry unit's massacre of Cheyenne Indians at Sand Creek in November 1864 that climaxed Ralph Nelson's *Soldier Blue* (1970) was intended to be a direct reference to the infamous My Lai massacre of 1968 which led to the court-martial and imprisonment of Lt. William Calley. The com-

plete incomprehension with which the inexperienced cavalry lieutenant views the depredations of the reservation-breaking Apaches in Robert Aldrich's powerful *Ulzana's Raid* (1972) reflected the inability of Americans to understand an alien — i.e. Vietnamese — culture.

In the late 1960s and early 1970s anti-war demonstrations, student unrest and draft-dodging became commonplace in Hollywood films. Robert Altman's *M\*A\*S\*H* (1970) was ostensibly set during the Korean War but, with its overt anti-authoritarianism, anarchic humour and visceral horror, was expressing aversion towards the Vietnam War.

As a result of the Paris peace negotiations and President Nixon's 'peace with honour', most American armed forces withdrew from Vietnam in 1973. Inevitably, the ARVN was unable to resist a determined final Communist offensive, and Saigon fell in 1975. The end of the war, and the politically liberal climate that existed during Carter's presidency, made possible the appearance of the first Vietnam combat movies since *The Green Berets*.

#### FINDING A TONE OF VOICE

*The Boys in Company C* (1977), a Hong-Kong production directed by a Canadian, Sidney

the Viet Cong.

By portraying a mission which could not possibly succeed, the plot worked cleverly as a microcosm of the war as a whole. A Vietnamese family, naively befriended by an American, turn out to be Viet Cong sympathisers, and a South Vietnamese general has to be bribed to release artillery support. Both *Boys* and *Spartans* portrayed the South Vietnamese as greedy and corrupt, the war being portrayed as a purely domestic affair in which the Americans were unwittingly involved in supporting an unworthy ally against a patient, experienced enemy. Neither film was given the release it deserved, and consequently both were box-office failures.

#### ALLEGORICAL EPICS

It was not until the appearance of Michael Cimino's *The Deerhunter* (1979) that the Vietnam combat movie was to make a significant impact. The plot concerned the Russian Orthodox community living in Clairmont, a Pennsylvanian steel town. Cimino structured the film in three acts. The first was largely devoted to a wedding, the second was set in Vietnam, and the third mostly back in America.

The central section caused considerable controversy. Three friends, Michael (Robert De Niro), Nick (Christopher Walken) and Steven (John Savage) are captured during a skirmish in a Vietnamese village, and forced to play 'Russian roulette' while the Viet Cong bet on the outcome. This scene was criticised for its accusation of sadism by the Viet Cong in a form which was unsupported by any evidence. In defence, Cimino argued that anything that could be imagined happening in Vietnam, probably did happen. However, the debate was largely irrelevant, the scene functioned as a symbol of men forced to gamble with their lives and America's



One of the British war photographer Don McCullin's striking stills from the final moments of Hamburger Hill (1987)

doomed gamble in SE Asia

The film is not primarily a combat movie: no attempt is made to fully identify the kind of unit the protagonists are attached to, nor is there any attempt to locate the central act in time or place. The emphasis is rather the effect of the war on an American community; the final scene, in which sur-

vivors sit round a table singing 'God Bless America', is crucial, and symbolises the regenerative powers of an America that had survived both Vietnam and Watergate

Francis Ford Coppola's *Apocalypse Now* (1979) arrived amidst a storm of publicity attracted by its long and troubled production history and

rapidly escalating budget. It concerned a Captain Benjamin Willard (Martin Sheen), who is sent by boat up river into neighbouring Cambodia to assassinate the deranged Colonel Kurtz (Marlon



The Boys in Company C (1977), weakened by its stereotyped characters, was the first major film to attempt to depict a unit of ordinary line 'grunts' in Vietnam



John Savage is forced to gamble his life on the turn of a revolver chamber in *The Deerhunter* the powerful central scene, symbolic rather than documentary, which became the subject of sterile controversy

Brando). Kurtz, once an exemplary Green Berets officer, is waging a private war against both Communist and American forces with the help of Montagnard tribesmen.

During the journey up-river the effect the war is having on the country is portrayed in striking, sometimes surreal images. The huge tail-fin of a downed B-52 bomber protrudes eerily from the misty water; a burnt-out helicopter

rests in a tree. We see the needless massacre of a Vietnamese family on their sampan, and a battle raging round the Do Lung bridge, lit by rockets, flares and Japanese lanterns. Willard meets Air Cavalry Lt. Col. Kilgore (Robert Duvall), who orders a helicopter attack on a water-side Viet Cong-held village to clear the area for safe surfing. With Wagner's 'The Ride of the Valkyries' blaring from loudspeakers,

and rockets and machine-guns firing, the helicopters devastate the village in a scene which is simultaneously appalling and a cinematic *tour de force*. In the final confrontation between Willard and Kurtz, the latter contends that the Viet Cong are more successful because they are more ruthless, citing an incident (also unsupported by evidence) where the Viet Cong lopped off the arms of children who had been inoculated by the Americans. The implication is that America lost the war because it lacked the will to win.

The film was not intended to be a realistic portrayal of the war: indeed, it was thematically based on Joseph Conrad's novella *Heart of Darkness*, set in Africa at the turn of the century. Coppola may not have provided the definitive film of the Vietnam War, but he succeeded in providing 'a film experi-

ence that would give its audience a sense of the horror, the madness, the sensuousness and the moral dilemma of Vietnam'.

'Wish-fulfillment' movies *Apocalypse Now* appeared at a time when the political climate in America was shifting to the right, resulting in Reagan's victory in the 1980 presidential elections. The rise in American self-esteem that followed Reagan's more aggressive foreign policies led to a greater acceptance of the 'revisionist' view of the war. One aspect of this is to excuse American involvement as an idealistic attempt to save South Vietnam from ideologically motivated aggression. A revisionist view may fault French colonialist practices, corrupt South Vietnamese officials, the American media and specific

Perhaps the most memorable sequence from any Vietnam War film: Kilgore's Air Cav attack the coastal village in *Apocalypse Now* (1979) in a wave of scout, gunship and troop-carrying helicopters. The sheer excitement is irresistible, though Coppola never loses his blackly satirical edge



American policies, but not American policy as a whole. One conclusion is that Vietnam could have been a proud success, and would have been were it not for, e.g., the political constraints on the military.

This reasoning underlies the recent cycle of 'wish fulfillment' Vietnam movies. The basic premise of Ted Kotcheff's *Uncommon Valour* (1983) is that there are still American prisoners of war working in Laotian labour camps. Indeed, there has been a widespread belief that this is true: in November 1982 a former Green Beret colonel, James B. Gritz, financed by the actors Clint Eastwood and William ('Captain Kirk') Shatner, led an attempt to locate and free American POWs, but was apprehended by a Laotian army border patrol.

*Uncommon Valour* was without doubt a well-made film with an exciting climax. Its commercial success inevitably resulted in the production of inferior imitations such as Joseph Zito's *Missing in Action* (1984), Lance Hool's *Missing*



*in Action 2 — The Beginning* (1984), George Cosmatos' *Rambo: First Blood, Part II* (1985), and Aaron Norris' *Braddock: Missing in Action III* (1988). In the films, Col. James Braddock (Chuck Norris) or John Rambo (Sylvester Stallone) disobey orders but succeed in both rescuing the prisoners and single-handedly wiping out hordes of Vietnamese and Russians. Inherent in these fantasies was an attempt to avoid conceding

defeat by writing a final glorious chapter to the Vietnam tragedy. The American government incidentally gained not only from a deliberate blurring of history but also from a welcome excuse to refuse to pay war reparations to Vietnam whilst any credence was given to the allegations that prisoners still remained.

#### REALISM ATTEMPTED

However absurd these films may be, their undeniable pop-

The ultimate fantasy figure from the 'wish-fulfillment' movie cycle: Sylvester Stallone as John Rambo, here with Richard Crenna as Col. Trautman, in *Rambo: First Blood Part II* (1985). As comments on the actual military events these films are laughable.

ularity doubtless made Oliver Stone's *Platoon* (1986) a more commercial proposition. Although a phenomenal critical and box-office success, it took Stone ten years to raise the finance, eventually obtaining it through the British Hemdale company. Stone also wrote the film, basing it on his own experiences as a volunteer infantryman in the 25th Infantry ('Tropic Lightning') Division.

The story traces the experiences of an idealistic volunteer called Chris Taylor (Charlie Sheen) from his arrival in Vietnam in 1967 to his departure more than a year later. His unit is stationed near the Cambodian border, and Chris

The patrol boat finally reaches Col. Kurtz's strange lair deep in the Cambodian jungle during the final section of *Apocalypse Now*.





*The tension builds unbearably when tired, jumpy, vengeful troops search a village in Oliver Stone's *Platoon* (1986). Tom Berenger's 'Sgt Barnes' symbolised the brutalising effects of the war, but in this sequence Stone's script was honest enough to show how unintended atrocity may be sparked off by an accidental chain of events*

soon finds himself on a night patrol in the jungle. His first experiences of combat are limited skirmishes, but eventually the platoon is involved in a full-scale battle as it tries to block the path of the North Vietnamese 141st Regiment.

The dramatic thrust centres around the growing rift between two sergeants and the factions they represent. Sgt. Barnes (Tom Berenger) leads those who have accepted the brutalities of war as a way of life, while Sgt. Elias (Willem Dafoe) leads the more liberal

*Chris Taylor (Charlie Sheen) surveys the aftermath of a bitter night battle, surprised to have lived to see dawn, in the closing moments of *Platoon**

faction which is as tolerant of ethnic minorities as it is of drugs. When the platoon is ambushed, Barnes shoots Elias and leaves him for dead. As the survivors are air-lifted to safety by helicopter the badly wounded Elias is seen being pursued and shot down by the North Vietnamese, his outstretched arms at the moment of death consciously evoking the Crucifixion. Although these characters have been criticised for being too emblematic, they arguably symbolise America's divided attitude towards the war.

Stone handled the action scenes with skill: rarely have the acute tensions of a night ambush and the savagery of jungle combat been so well conveyed. However, the film's impact derived more from its depiction of the dehumanising effect of war. The searching of a village suspected of Communist sympathies ends in murder and rape. American soldiers are killed by 'friendly



fire' due to incompetence, and indulge in pot-smoking parties for a temporary relief from the pain, tiredness and boredom. In contrast, the NVA regulars are shown as well-armed, dangerous and resourceful.

The film did not attempt to explain why the Americans went to war in Vietnam, but surpassed any previous film in examining the pressures to which the American soldier was subjected and his reaction to them. However, the cynicism and poor morale portrayed in *Platoon* are more typical of post-1968 attitudes after the Tet Offensive, rather than 1967 when the film was set. Stone also came dangerously close to giving the false impression that the GIs' behaviour in the film was typical. This was not the intention: the underlying hint of nostalgia and pride is evident in the film's dedication to the American servicemen who died there.

*Platoon* was quickly followed by John Irvin's *Hamburger Hill* (1987), which remains the only Vietnam film to deal with a single significant operation that actually occurred. In Operation 'Apache Snow' units of the 3rd Brigade, 101st Airborne Division (Airmobile) were ordered to take Dong Ap Bia, designated Hill 937, in the A-Shau Valley in May 1969. Firmly entrenched at the top of the hill were the 7th and 8th Battalions of the NVA's 29th Infantry Regiment. The brunt of the fighting was borne by the 3rd Battalion, 187th Infantry, who suffered 70% casualties during eleven assaults in as many days. The battle achieved a notoriety in America when *Life* magazine published the photographs of 241 GIs who had been killed there in less than a week. There was public outrage that so many lives were lost taking a hill that was re-occupied by the NVA within a month. Senator Edward M. Kennedy publicly condemned the battle as a waste, and General Creighton Abrams, CO US Military Assistance Command Vietnam (COMUSMACV) was ordered to avoid repeating

such costly engagements. However, the controversy obscured the clear military fact that Operation 'Apache Snow' was not intended to hold territory, but rather to keep the NVA occupied and thereby prevent it moving into the coastal provinces.

The film avoided showing the strategy and the overall complexity and scope of the operation, possibly because the orders given by some senior officers were later subjected to considerable criticism. Instead the film opted, less contentiously, to portray the experiences of one particular squad, played by a young, unknown cast.

The film begins with a scene (missing in British prints) at the Vietnam Memorial in Washington. It then reverts to the A-Shau Valley in 1969 as 3rd Squad, 1st Platoon, Bravo Company, having sustained several casualties, are being airlifted from the fighting to a rest area. Sergeants Frantz (Dylan McDermott) and Worcester (Steven Weber) supervise the introduction of replacements who have just arrived 'in country'. It is a brief respite: the squad is soon returned to the valley where they are ordered to attack Hill 937. The rest of the film shows their ordeal as they make repeated assaults on the steep, mud-slick, heavily fortified hill.

The combat sequences were particularly realistic, and well conveyed how Hill 937 attained its grisly nickname. (Much in evidence is the M79 grenade-launcher which is curiously missing from *Platoon*.) The script avoided the melodrama that characterised *Platoon*, but emphasised the camaraderie of men caught in appalling conditions. Pointed comments are made about racial discrimination within the army, the insensitivity of television journalists, and uninformed liberal political views: indeed, the anti-war movement at home comes under more criticism than the NVA regulars entrenched at the top of the hill.

Authenticity is evident in those small details which come only from experience, particu-

larly in the moments of rest in between the assaults. Scriptwriter James Carabatos served with the 1st Air Cavalry in Vietnam, while among director John Irvin's documentary films was one made there about combat photography. Don McCullin, the unit's Special Assignment Photographer, had also been a greatly respected news photographer in Vietnam, and his monochrome production stills convey a stark realism which can be difficult to distinguish from documentary photographs. The senior military

advisor to the film was Colonel Joseph Conny, brigade commander at the actual battle. **MI**

**To be continued**

*Another striking still by Don McCullin from *Hamburger Hill* (1987), the only film to take as its subject an actual military operation of the war—Operation Apache Snow' in the A-Shau Valley in May 1969*



# The Regimental Jacket of Colour Sergeant William Nicholl, c. 1822-25

Lt.Col. A.J. MOORE

**A**n important surviving example of a British Line Other ranks' regimental jacket of the 8th or King's Regiment, c. 1822, is illustrated, and described by the Chairman of the Regimental Museum Committee. It was worn by a veteran of the American War, 1812-14, and displays several unrecorded features.

The red jacket of C/Sgt. Nicholl was acquired from his descendants by the National Museums and Galleries on Merseyside in 1971 for the collection of The King's Regiment. The jacket, mounted on a dummy, was displayed within the collection, labelled 'circa 1818-1825, with stock and crossbelts'. The crossbelts, however, were two pieces of white plastic; and the crossbelt plate, although genuine, did not relate to C/Sgt. Nicholl.

Prompted by Glenn Steppler's series of articles in *MI* Nos. 20, 21 & 22 on Napoleonic period redcoats' jackets, and by the publication of the Fosten brothers' *The Thin Red Line*, I examined this exhibit more closely; and could not reconcile the pattern and style of the Grenadier Company wings with the various references in my possession. This resulted in a correspondence with Mr. D.S.V. Fosten, who gave his opinion that it was a rare specimen of an other ranks' jacket of the period, and that the wings and blue grenade patches were unlike any he had ever seen. The following description, theories and opinions are those of Mr. Fosten.

## The jacket described

The jacket is of scarlet cloth of a very fine weave. The plain white lace has distinctive scarlet (on the breast and wings) and dark blue (on the cuffs) 'lights'. The turnbacks are white, edged with white lace which is brought round to the front lower edge to terminate at the outer extremities of the

lower front loops. The waist line is square cut.

On each plain scarlet wing shell is a rectangular white cloth patch edged on each side with narrow white lace. On the patch is a very stylised dark blue cloth appliquéd grenade; and the same grenades are displayed on the white turnbacks. The wings are trimmed along the outer edges with fringes of white drawn thread attached to the outer edge of the wing shell. Although it is clearly established that Nicholl served in the Grenadier Company, the wings are laced to the pattern of a Light Company.

The dark blue collar and shoulder straps are lined with scarlet cloth and edged with white lace. The pewter buttons, with roped edge and 'K' over '8', are of a pattern worn by NCOs and ORs of the 8th Foot since the 1780s; given Nicholl's service it is relevant that a specimen of this type was found on the battlefield of Niagara, 1812.

The dark blue cuffs, split at the rear seam to approximately two-thirds their depth, bear four white lace loops with dark blue lights equally spaced on the outer face, the front loop aligned with the front seam and the rear loop somewhat forward of the rear seam and vent. A regimental button overlaps the top of each loop.

The Colour badge is stitched on to a large piece of scarlet cloth matching the material of the jacket. This stretches from just below the wing fringe down to a point level with the centreline of the single chevron; the joins are so finely

stitched as to be almost invisible. The chevron is of silver lace with edging of dark blue facing colour. The crown, crossed swords and Union flag and staff are worked in gold and silver bullion and 'natural'-coloured silks, the crown with a red cushion. The swords have S-shaped quillons.

## Documentary evidence

Mr. Fosten is of the opinion that this jacket is of the period 1822-25; and Col. Peter Walton, Secretary of the Army Museums Ogilby Trust, in a letter to DSVF, writes: 'As to your expert opinion on the date of the jacket... With the evidence in hand I see no reason to disagree with your tentative conclusion that it is probably the 1822 issue.'

It is considered that the plain wings may have been a regimental design. The absence of the usual six lace darts and the addition of a grenade patch to an NCO's wing is unusual, to say the least. Mr. Fosten quotes a Horse Guards memo dated 17 June 1823 to all Regimental Clothiers:

'Patterns of Wings (and tufts) to be worn by NCOs and men of the Army (distinguishing)

Grenadiers, Light Infantry and Battalions) have been attached to the sealed patterns of the jackets deposited at the Office of Military Boards, and the Clothiers of the several Regiments are directed to prepare their annual patterns for sealing in exact conformity thereto. It is considered that the coats will be fitted with better effect agreeable to this pattern on reaching the regiments and for this purpose the fringe etc. is to be sent in materials to each corps'. In other words, it

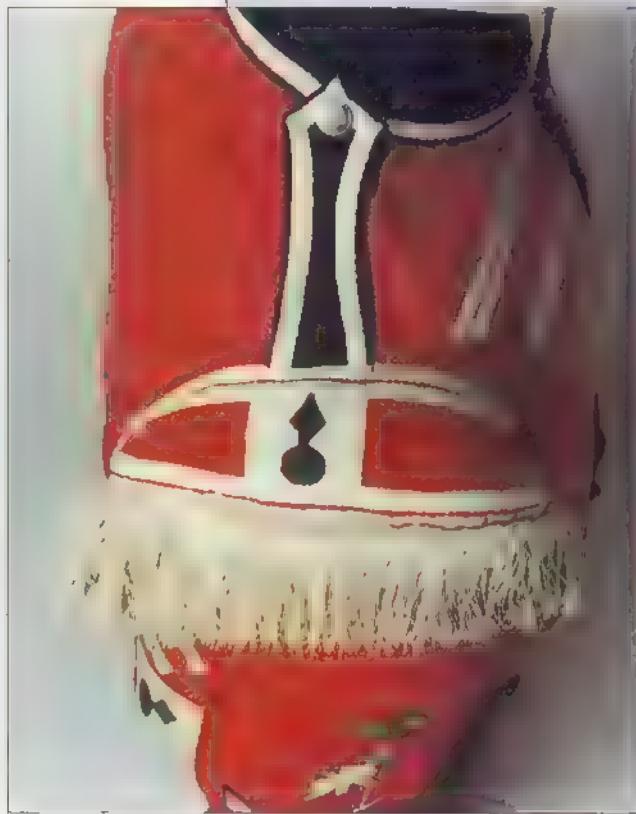
## Opposite:

Front view and details of the Nicholl jacket. Note upper edge of patch on which the Colour badge is worked, just below wing fringe (These and all other photographs, courtesy National Museums and Galleries on Merseyside)

## Below:

Detail, right shoulder, sleeve, breast and collar. Note scarlet 'lights' on breast loops, and their sharply tapering lengths. Just visible are the deep S-shaped quillons of the swords on the Colour badge





would appear that the wings and fringe were sent to regiments to be fitted by the regimental tailors, thus giving commanding officers scope for some unofficial embellishments — hardly unheard of in the British Army, in all periods.

The jacket is in extremely fine condition. A possible explanation is that this jacket may well have been the last issue made to C/Sgt. Nicholl in the last year or so of his service, and, as will be seen, may have been scarcely worn.

The 8th King's were in Corfu from 1819 to June 1824, and Nicholl was discharged in April 1825. An 1820 Inspection report states:

'The clothing which was due on 25 December last was not put into wear on that day and the red jackets are not yet put into wear... The grey trousers were put on in the month of March last and the white waist-coats in May.' Maj.Gen. F.

Adam then wrote:

'...as the soldiers during the half year wear the white waist-coats

and white duck trousers the red jackets might be saved once in three years.'

A court martial return for 1820 mentions 'Regimental grey trousers, white trousers, white gaiters, black gaiters, red shell jacket and frill' — i.e. there is no mention of the red regimental dress jacket, only of the plainer, short-cut shell jacket.

One interpretation of the foregoing could be that the red jackets which should have been issued in 1820 were not to be issued for another three years, the soldiers being dressed in white clothing (and shell jackets) as much as possible. If this was the case, Nicholl's jacket could have been issued in 1823 and hardly used before his discharge in 1825.

#### THE REGIMENT'S SERVICE 1804-24

The King's Regiment was raised on 19 June 1685 by Robert, Lord Ferrars of Chartley, and was known as Princess Anne of Denmark's Regiment of Foot. In 1702 the title became The Queen's Regiment, and in 1716 The King's Regiment; it was listed as one of 'the six old corps'. During the time of William Nicholl's service the

Regiment's activities were as follows:

1804	In England
1805-06	Germany
1807	Ireland, and expedition to Copenhagen
1808	Nova Scotia
1809	Capture of Martinique (battle honour) and return to Canada
1810-12	Canada
1813	Action at Ogdensburg, defence of York, defence of Fort George, attacks on Sackett's Harbour, Stoney Creek and Black Rock.
1814	Action near Chippewa, battle of Lundy's Lane, siege of Fort Erie; subsequent battle honour 'Niagara'.
1815	Return to England
1815-17	England and Ireland
1818	Malta
1819-24	Corfu and Ionian Islands

(NB: A 2nd Battalion of the Regiment also served in Canada between 1810 and 1815.)

#### William Nicholl

William Nicholl was born in 1785 in the parish of Longhorsley, Northumberland. In 1797, at the age of 12, he was apprenticed as a carpenter at Wooler, Northumberland. He enlisted in the 8th Foot on 4th April 1804 at Berwick on Tweed, aged 19.

On his discharge certificate he is described as about 40 years of age, 6ft.2in. tall (an unusual height for those days), with brown hair, hazel eyes and a fresh complexion; and by trade a carpenter. The certificate shows that he served for 7 years 71 days as a private; 2 years 310 days as a corporal; and 10 years 349 days in the rank of sergeant. (Unfortunately the date of his appointment to colour sergeant is not recorded, but there is ample evidence that he served in this rank on Corfu). His total service is given as 21 years to the date of his discharge, 'in consequence of length of

*Rear detail, right shoulder. Note at lower right, slanting up from beneath the end of the silver lace chevron, the neatly stitched bottom edge of the patch on which the Colour badge is worked.*

service', on 5 April 1825. There is a separate entry on the discharge certificate for service in the East or West Indies included in the total. This shows, for Nicholl, 126 days, from 13 December 1808 to 17 April 1809 — which covers the period of the capture of Martinique. The document is signed by Maj. Robert Melville Browne, at Plymouth, and dated 26 January 1825.<sup>(1)</sup>

Various letters testify to Colour Sergeant Nicholl's service and conduct:

'This is to certify that Color Sergt Wm Nicholl was wounded in action with the Enemy, in the year 1812 in Upper Canada. H.P. Hill, Lieut 8th Reg.'<sup>(2)</sup>

'I certify that I have known Colour Serjeant William Nicholl late of the 8th (or King's) Regiment for the space of ten years, six of which I belonged to the same Company and always considered him a man of most exemplary character. W.M. Calder Lieut Adjutant, The King's Regiment.'<sup>(3)</sup>

'This is to certify that Color Serjeant Wilham Nicholl served in the 8th (or The King's) Regiment of Foot for a period of Twenty One Years, during which time he has invariably conducted himself as an honest, trustworthy, sober man — Given under my hand at Plymouth, This 4th day of August 1825, J. Duffy Lt Col. Commg 8th or King's Reg.'<sup>(4)</sup>

'Plymouth, 5th July 1825. This is to certify that Color Serjeant Nicholl served in the Grenadier Company of the King's Regiment for twenty one years, and being myself one of the Officers of the Company during the greatest part of that period, I have consequently had an opportunity of closely observing his character and conduct; therefore it is but doing him that justice which his uniformly good behaviour merits, to state that I have never (in his station in life) met with a more truly steady or strictly honest a man. Malcolm Ross, Capt The King's Regt.'<sup>(5)</sup>

**The Grenadier Company**  
Cannon's *Historical Record* of  
The King's Regiment gives little

or no details of the Regiment's service in the Ionian Islands between 1819 and 1824. However, the edited edition of *The Letters of Pte. Wheeler* contains several letters dating from 1823 which give an interesting account of garrison life on Corfu and other islands. Wheeler makes brief mention of the 8th Regiment in letter No. 107 dated 10 June 1824 (and in No. 104 announces that Sir Frederick Adam is appointed High Commissioner (sic) — see below).

A nominal roll of the Grenadier Company entitled 'Effective Roll the Gren Company Jan 24 1822' shows a total of 86 NCOs and men. One soldier has the note 'Depot' against his name, and two others 'sent to England'. On the available photostat of a photostat some ranks and names are unfortunately rather obscure. However, it is possible to make a partial analysis as follows:

Nos.	Names
1	SM Chanley
1	QMS Witham
1	Sgt Hopkins
1	(?) Blake
1	(?) Claybrook
1	DM Bailey
1	Sgt Lochead
1	" Mullen
7	" Nichol (sic)
1	Corp Collins
1	" (?)
3	" Howard
1	Dr Kelley
2	" Nicholson
1	" Allan
1	" Barland
1	" Bell
1	" Bodell
5	" Bradley..."

...and so on, to a total of 72 privates. The '1's' in the continuous 'Nos.' listing within each rank category could equally be simple ticks, with every fifth number written in full.

When considering this list it should be remembered that NCOs on the Battalion staff were normally listed under the Grenadier Company.

The grouping by ranks therefore shows two senior NCOs, the Sergeant Major and Quartermaster Sergeant; then seven, from Hopkins to Nicholl, all of sergeant's rank, including the presumed Drum

Major Bailey; and two — Blake and Claybrook — whose rank cannot be deciphered. As the compiler has used 'ditto' marks in other instances of repeated similar ranks, it is thought that they cannot be simply sergeants.

There follow three corporals, and two drummers, Kelley and Nicholson. The 'ditto' marks are continued for all the ensuing privates after Nicholson, listed alphabetically.

The rank shown for Hopkins appears to be sergeant, but it is not understood why he is not grouped with the other three, Lochead, Mullen and Nicholl. It will be noted that Nicholl is not listed as colour sergeant, and nor is anyone else.

#### Nicholl's later career

After his discharge William Nicholl was employed on Corfu, first by the Ionian Government and later under the Board of Ordnance in the Royal Engineers Department, until 1844, as an artificer in the trade of Wheelwright. This information is contained in another, much longer testimonial dated 5 March 1829 and signed by Lt. Gen. Sir Frederick Adam, His Majesty's Lord High Commissioner. There is no doubt that Nicholl returned to England with the Regiment on 3 August 1824. The dates on his discharge certificate and some of the testimonials argue that he was in Britain in 1825. A certificate from the Royal Hospital at Chelsea shows that Colour Sergeant Nicholl was placed on the list of Out-Pensioners on 23 June 1825 with a pension of 1s.10d. a day. His residence is shown as Newcastle, and a later hand-written note states: 'Newcastle on Tyne, 16 April 1845. 2nd Class. H Powell Capt Staff Officer' and 'Identified Corfu, 30th Nov'. The date when Nicholl returned to Corfu in the interim as a civilian is unknown. There is a reference in a letter from one of his dependents that he eventually took passage home from Corfu on a naval vessel in 1843; and that an 1851 census shows that he was then living with his wife and two of his daughters at Longhorsley, his birthplace.

#### Acknowledgements

Grateful thanks to Mr D S V Foster for his generous help, advice and knowledge freely given; and to the staff of the Regional History Dept., National Museums and Galleries on Merseyside for making available the photographs, documents and correspondence referred to

#### Notes:

(1) Maj. Robert Melville Browne transferred to the 8th Foot on 20 June 1820, and transferred out on 11 July 1826.

(2) Henry Palmer Hill, ensign 30 March 1809, lieutenant 12 September 1811; served at capture of Martinique 1809, and in North America 1813-14, present at actions at York Town, Sackett's Harbour, Stoney Creek, Chippewa, Lundy's Lane and Fort Erie.

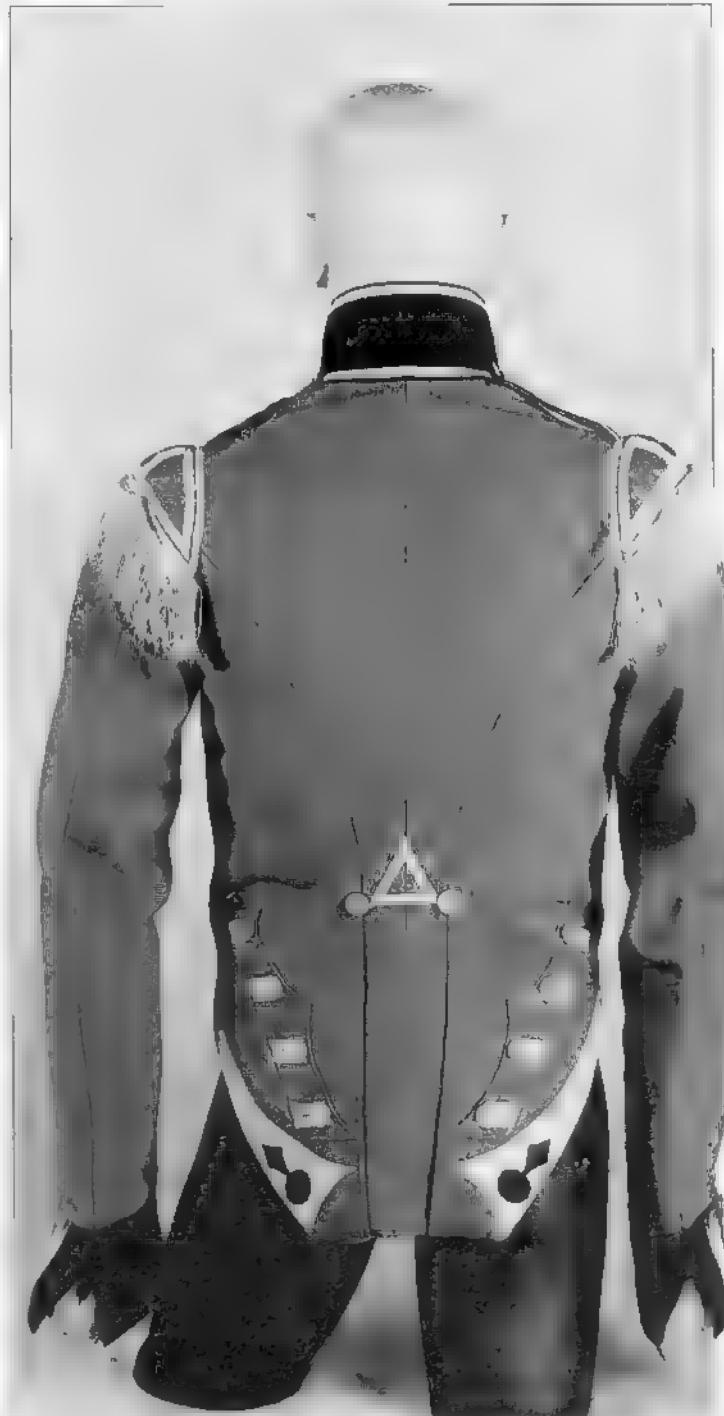
(3) William Calder, ensign 14 July 1814

in 2nd Bn., 8th Foot, lieutenant and adjutant 1st Bn., 24 June 1824; captain 6 July 1835

(4) John Duffy, lieutenant-colonel 9 September 1819 — transferred in from half pay list to take over from previous CO, who was cashiered.

(5) Malcolm Ross, ensign 19 January 1808; lieutenant 14 March 1811; captain 2 April 1825

Rear details of the jacket. Note the plain white lace triangle in the small of the waist, and plain white lace edging to turnbacks; blue grenade ornaments; scarlet 'lights' on the short lace loops placed on the false pockets; and slit rear cuffs. This photograph makes an interesting comparison with those of Napoleonic period jackets in Glenn Steppeler's series of articles in 'M1' Nos 20, 21 and 22



# Andrei Andreievich Vlasov

Lieutenant-General,  
Red Army; Volkov Front,  
spring 1942



Commander, Russian  
Liberation Army;  
Prague, 1944-45

## Andrei Andreievich Vlasov

PAUL CORNISH Paintings by PETER DENNIS

Reputable historians have estimated that the total number of Soviet citizens who served the occupying German forces in some capacity between 1941 and 1945 approached one and a half million. Given the vast number of nationalities represented by the Soviet Russian empire, and the long-smouldering resentments of national minorities incorporated into that empire by force, this is hardly surprising. More remarkable is the existence of a purely Russian organisation with a 'paper' strength of up to 50,000 men, led by a highly decorated officer of unquestionable integrity and patriotism, who sought to overthrow Stalin's regime in the name of Russian liberty. Many of the Allied personnel 'turned' in German captivity were all too obviously squalid opportunists: the tragic record of Lt. Gen. Andrei Andreievich Vlasov shows that he, at least, was a man of honour.

### THE PRE-WAR YEARS

Vlasov was born the son of a peasant on 1 September 1900. By the time he was conscripted into the Red Army of Workers and Peasants (*Rabochiy Krestjanskaya Krasnaya Armiya, RKKA*) in 1919 he had already shown his intelligence by graduating from a theological seminary. He was sent for officer training, and a year later was a company commander. He remained in the army at the end of the Civil War, and in 1924 was appointed to command the regimental school of the 26th Rifle Regiment.

He became a Party member in 1930, presumably from motives of self-protection rather than ideological zeal: he continued to extend secret financial support to his wife's family, who had been denounced as 'kulaks' — so-called rich peasants, arbitrarily declared to be class enemies of the Revolution for their resistance to the disastrous collectivisation of agriculture — and dispossessed of their property. He escaped the great Stalinist purges which robbed the Red Army of much of its most

experienced and competent leadership in the late 1930s, though he was deeply affected by them; and in 1938 was sent to China, becoming acting chief military adviser to Chiang Kai-Shek.

Recalled to the USSR in 1939, Vlasov was promoted commander of the 99th Rifle Division. This was a notoriously lax formation composed of no less than 33 nationalities. Vlasov showed great energy and leadership qualities, transforming his division into a conspicuous example of efficiency. For this achievement he was awarded the Order of Lenin. The shattering blow of Germany's invasion of the Soviet Union in June 1941 led to swift promotion and greater responsibility.

### DISASTER AND SACRIFICE

In July 1941 Major-General Vlasov was in command of 37th Army holding positions some 200km west of Kiev. He fought his way clear of encirclement by Von Kleist's 1st Panzer Army at Berdichev; and gained a high reputation as one

of the staunchest defenders of Kiev even when the Soviet attempt to hold that city ended in disaster in September with the loss of 600,000 men and 2,500 tanks. It is evident that no blame was felt to attach to Vlasov for his part in the battle, since on 11 November Stalin personally appointed him to command 20th Army, entrusting him with 15 precious tanks and a vital role under Zhukov in the planned defence of Moscow.

Vlasov's spirited handling of his army in the Moscow counter-offensive did not go unnoticed. He was one of nine commanders, including Zhukov and Rokossovsky, whose pictures were prominently featured on the cover of *Pravda* on 13 December, and he was selected as a suitable subject for interview by foreign correspondents. On 24 January 1942 he was promoted lieutenant-general.

In March 1942 Stalin once again selected Vlasov for an important task: he was named deputy commander of the Volkov Front, on the northern flank of the Russian line. Since 7 January the 2nd Shock Army, the southernmost element of the Front, had been playing its part in the general Soviet counter-offensive by pushing northwards northeast of Novgorod, trying to pinch off the deep German salient across the Lovat River between Lake Ladoga and Lake Ilmen, and thus to help relieve Leningrad. But progress against stubborn German resistance in thickly forested terrain had been slow; and when Vlasov arrived to take personal command 2nd Shock Army was itself surrounded by a German counter-attack.

By the end of the month he had re-established some contact with the main Front;

*Peter Dennis' reconstructions show (top) Lieutenant-General Vlasov of the Red Army of Workers and Peasants, as he might have appeared in spring 1942 as deputy commander of the Volkov Front, in a rear headquarters. He wears the formal 'guard' and walking-out dress of December 1935 regulations, as modified in July 1940 and August 1941. The cap bears the red star badge on a raised circular gold and red enamel boss; narrow gold chin cords; and the band and crown-piping in the infantry branch-colour, raspberry red. The 'French' tunic, a popular alternative to the gymnastorka, was authorised for officers in 1935, named after the British general of 1914, it appears to have varied in details — some had pleated patch breast pockets, some internal pockets with external flaps. The tunic was piped in branch-colour around the collar, deep cuffs, and down the front edge. It bore branch-colour collar patches of rank; these were replaced for all officers by subdued khaki patches by an order of April 1941, to be implemented from October 1941, but the outbreak of war disrupted this programme, and many photographs show uniforms still bearing coloured patches long after that date. The secondary officers' ranking system, of gold and scarlet chevrons in a sequence worn below a gold star high on each forearm, was ordered removed from August 1941. Sharovari breeches in either khaki or dark blue (with red stripes for general officers) were worn with black leather boots.*

*It is generally stated that Vlasov was awarded the Order of Lenin in February 1941 and the Order of the*

*Red Banner in January 1942; however, a photograph of summer 1942 clearly shows him wearing two badges of the latter, as here.*

*In the front line Vlasov was noted for wearing the plainest of khaki uniforms without decorations or insignia, this was presumably the gymnastorka and sharovari. When captured he was carrying a Browning automatic pistol.*

*(Below) Vlasov as commander of the Russian Liberation Army, Prague, winter 1944-45. Unlike his Russian aides and the personnel of the ROA, Vlasov himself never wore German uniform. The uniform in which he was frequently photographed was made from material privately purchased by his German friends to replace the ill-fitting civilian suit with which the very tall general was issued on his arrival in Germany. Rare coloured propaganda photographs suggest that it was of a warm mid-brown shade. The buttons, originally silver, were replaced with gold Wehrmacht generals' buttons during his first tour of the Eastern Front in 1943. Note gold piping, and cuff button arrangement. The cap, bearing the traditional Czarist cockade in silver, blue and red, was similarly piped in gold and bore gold cords. The trousers worn here with shoes for formal indoor dress were black, with red generals' stripes. The greatcoat was of the same colour as the tunic, with gold-piped collar, red-faced lapels, and five pairs of gold buttons. No shoulder straps, insignia or decorations appear on either tunic or coat in any known photograph. Some show Vlasov wearing brown breeches and black top-boots, and a belt round the tunic.*

however, plans to reinforce the 2nd Shock were abruptly abandoned when Stalin was persuaded to disband the Volkhov Front entirely and place its troops under control of the Leningrad Front. Vlasov's army was once again surrounded

between Novgorod and Gruzino; and the spring thaw turned the forest into a swamp. In an appalling slough of mud and corpses 2nd Shock Army languished, fighting on hopelessly. Stalin finally and belatedly authorised a break-out attempt in July, but only a handful of men, driven by desperation through a hail of fire, escaped from the pocket.

Lt Gen. Vlasov, betrayed by a peasant after approaching a village in search of food, was captured by Dutch Waffen-SS troops. Utterly disillusioned with the cynical and incompetent leadership of Stalin and the Communist Party, his faith in the Soviet system finally broken by seeing his army destroyed around him, he took an irrevocable decision. After agonised discussions with other captured Soviet commanders and with sympathetic *Wehrmacht* officers, Vlasov formulated the idea of a Russian 'liberation movement', an army which would fight alongside the Germans in order to over-

throw Bolshevism

### A LONELY ROAD

Vlasov became the protégé of a small group within the OKH, notably the relevant section of the Oberkommando's Intelligence department. These officers had become aware of the enormous manpower potential among both captured Soviet troops and the civilian population of occupied areas of the USSR. Given a real cause to fight for, hundreds of thousands of Soviet citizens would volunteer to help overthrow Stalin. Indeed, scores of battalions had already been formed from ethnic minorities on an *ad hoc* basis by German formations in the field, and by late 1943 the total would exceed 400,000 men. But these dispersed and autonomous 'legions' of Ukrainians, Balts, Caucasians and Central Asians, attached as auxiliaries to German units, were a very different matter from the formal recognition that a true Great Russian army of Slav *Untermensch* could make a valuable contribution to the defeat of the USSR

Such a concept was anathema to Hitler's racial mania, and also clashed with the plans of Rosenberg, Minister for the Eastern Territories, who envisaged the break-up of the USSR

into its constituent nationalities in a belt of client statelets for the containment of the surviving rump of Russia itself. In December 1942 an Inspectorate of Eastern Troops was set up to supervise the formation and training of the proliferating minority units; but each was subordinated to a German unit; and although an officer's academy was established at Mariupol, Lithuania (later Conflans, France), the units were never assembled into tactical formations, and were largely posted on occupation duties to Western and Southern Europe.

Even if Germany had been willing to risk the assembly of major formations of ex-Soviet prisoners, Vlasov had no interest in these ethnically based units. He was a patriotic Great Russian, and had no ambitions to break up the Russian empire. Although prepared, within two months of his capture, to address leaflets to his former comrades explaining his motives, he steadfastly refused to appeal to Red Army soldiers to desert: he wanted them to revolt, in arms, against Stalin's tyranny.

Remarkably, Vlasov's integrity seems to have made a genuine impression on his Nazi captors. A German Foreign Ministry memoran-

dum characterised him as not 'a mere seeker after political glory and accordingly [he] will never become a purchasable hireling and will never be willing to lead hirelings. His stated objective is to fight as Germany's ally... to rid his country of Stalin's system of terror.'

Against the powerful opposition of many in the Nazi hierarchy Vlasov's German supporters could do no more than secure permission to use the general for propaganda purposes. In December 1942 his committee issued the so-called 'Smolensk Manifesto' outlining their aims; and early in 1943 the existence of a Russian liberation movement and its Russian Liberation Army (*Russkaya Osvoboditel'naya Armiya*, ROA) was proclaimed. Although these organisations existed only on paper, they created much interest among Russian prisoners and civilians. The dispersed Eastern volunteer units began to be referred to as 'ROA', but this was a fiction. Although an ostensible headquarters was created at Dabendorf, with seven ex-Soviet generals and some seventy colonels, it exercised no political or tactical authority over the dispersed *Ostbatallionen*, and had direct control over only one small



training camp with which to take advantage of a wave of enthusiastic applications. For two years Vlasov was limited to the depressing task of fighting for the very survival of his movement. His personal unhappiness was increased by news from Russia of the arrest and death of his wife.

The apparent salvation of his movement came from an unexpected quarter. By the summer of 1944 reverses on the Eastern Front had fostered growing doubts within the SS regarding Germany's Ost policy. Finally Himmler himself summoned Vlasov, and promised his aid in the creation of a liberation army. Unfortunately the *Reichsführer* had second thoughts when told that no less than 800,000 Russians had volunteered for service: he eventually authorised the creation of just two divisions. Moreover, most of the existing ethnic minority units managed, with Rosenberg's assistance, to elude Vlasov's control. Nevertheless, Himmler did persuade Hitler to allow the aims of the liberation movement to be publicly proclaimed in the name of the new Committee for the Liberation of the Russian Peoples (KONR) in Prague on 14 November 1944. The change in Vlasov's political fortunes was once again reflected in his personal life, as he formed an attachment with a young German widow which was to result in their marriage in April 1945.

The first KONR division, listed by the Germans as '600th Panzergrenadier Div.', was composed largely of the highly dubious personnel of two recently disbanded SS formations: the 29. and 30. *Waffen-Grenadier-Division der SS* — respectively the murderous 'Kaminski Brigade', butchers of the Warsaw Uprising; and 'Schuma-Brigade Siegling', consisting of Byelorussian 'security battalions'. Formed at Munsingen, it left for the front on 16 February 1945 — far too late for Vlasov's dream to have a chance of fulfillment, and two weeks after the *Wehrmacht* officially cast KONR adrift as no longer part of the German

armed forces. The first taste of combat came when a light armoured detachment went into action under Army Group Vistula. In March Gen. Buniachenko's 1st KONR Div. made an unsuccessful attack on a strong Soviet bridgehead on the Oder. This was the only large-scale employment of the Russians; from this point on Vlasov and his commanders were mainly concerned with avoiding the destruction of their 'army' — now nominally 50,000 strong, with its own air element, but poorly equipped and trained — in futile attempts to save Germany.

The 2nd KONR Div., formed at Heuberg, was now mobilised; and the 1st Div., to the exasperation of Field-Marshal Schörner, marched south from the Oder to link up with these compatriots. By early May Vlasov was in command of the KONR's united strength in Bohemia. When overtures were received from the Czech resistance movement Vlasov was persuaded to allow his men to aid the anti-Communist uprising in Prague on 7 May 1945, in the vain hope of ingratiating themselves with the Allies, and of winning sanctuary from an independent Czech government. Vlasov was by this time fully aware of the likely fate of his army, many of whom had grisly crimes to answer for; however, he himself refused to take an opportunity to escape to Spain.

#### Nemesis

At the cessation of hostilities the ROA/KONR surrendered to American forces west of Prague. It is evident that certain US officers were favourable impressed by Vlasov; however, government policy called for the handing over of renegade Russians to the Red Army. Few managed to escape, and the fate of the rest may be imagined. Vlasov spurned an opportunity to 'disappear' from US Army custody. He was removed from an American convoy by Soviet troops and despatched to Moscow. On 2 August 1946 *Izvestia* announced the execution by hanging of A.A. Vlasov, for treason, espionage, and terrorist activity against the Soviet Union.

## REVIEWS

Continued from page 6

'A Regimental History of the Covenanting Armies 1639-1651' by Edward M. Furgol; John Donald; 436 pp; index; £25.00

With chapters covering each successive levy of troops, this book sets out to encompass all the military units raised by or on behalf of the Scots government at this period. Within each chapter units are arranged alphabetically in Scots fashion by the designation of the commanding officer — thus Sinclair of Murkell's Foot appears under Murkell, but there are some oddities, and the use of the bogus county titles devised by C S. Terry in 1917 is positively unhelpful. The entries vary in size and content, with the best material relating to the Army of the Solemn League and Covenant of 1644-47, which is Mr Furgol's specialty. Much of his earlier work was concerned with the interplay of military and religious affairs and this is reflected in the emphasis of many of the entries, several of which are quite entertaining.

Unfortunately, however, the book's value as a work of reference is somewhat undermined by errors, some apparently hinting at a lack of background knowledge, while other statements are contradicted by the sources cited: e.g. John Graham, Lord Kilpont becomes John Stewart, Lord Kilpont — a gentleman otherwise unknown to history; Balcarre's and Barclay's regiments of horse are confused; Sir James Scott of Rossie becomes Sir James Scott of Rosyth; and variant spellings of proper names abound. Most inexplicably of all, command of the Master of Lovat's Regiment at Dunbar is assigned to Sir James Fraser of Brea, who is then alleged to have died of his wounds shortly after. In fact, as the source cited makes plain, Brea died the previous December from consumption. While the book does contain much of interest, such errors are disappointing at this high price.

SAR

'Aces of the Reich' by Gordon Williamson; Arms & Armour Press; 219pp; 129 illus.; appendices; £12.95

One of the trends in military publishing over recent years has been a move away from the hardware itself towards its operational use and the personal experiences of the men in the front line. Gordon Williamson's *Aces of the Reich* is an excellent example of the latter type of book, including as it does over 100 biographies of Third Reich personalities who made their mark, not in politics or high command, but up at 'the sharp end'. There is thus little duplication of Mr. Williamson's earlier *Knights of the Iron Cross*, and the entries for the 14 men who do appear in both volumes have been subsequently expanded.

The book is divided into three main sections on land, air and sea aces, with a preamble briefly describing the higher forms of combat decoration, plus appendices listing the top aces and

most highly decorated men. From these it is clear that Mr Williamson has plenty of scope left for a sequel. The text highlights specific engagements, sometimes in vivid detail, making the book one to sit down and read for pleasure as much as to use as a handy reference. Much of the information has come from surviving aces and their families, giving an immediacy to the stories not always found in other books. The photos — predominantly portraits — are unfortunately grouped in sections rather than printed alongside the text (except, strangely, in the *insignia* section), but Mr Williamson is as punctilious as ever in pointing out interesting features of uniform detail. A good title to add to any collection of books on the Third Reich and, by today's standards, reasonably priced.

BQ

'Traveller's Guide to the Battlefields of the English Civil War' by Martyn Bennett; Webb & Bower; 208pp; 23 colour battle Maps; £15.95

This is a colourfully illustrated book which will provide anyone with a general interest in the English Civil War with a valuable guide to the location of the major battlefields. The accompanying text includes directions to the sites of the battles and the coloured representations give some impression of the battles themselves. The work also includes a useful appendix which gives details of the location, contents and opening times of museums and other sites of interest in the country.

As a Traveller's Guide this is a worthwhile book; but it will not replace serious studies of the Civil War because of the errors of detail which it includes. The worst of these can be found in the opening section describing soldiers' uniform and equipment. Here the author perpetuates a number of the hoary myths of the Civil War, such as the suggestion that dragoons (mounted infantry) were equipped in the same manner as cavalry troopers, and manages to invent others. The most amusing of these is the suggestion that pikemen wore short buff-coats made from imported buffalo leather from America, while in fact pikemen did not wear buff-coats, and the buff-coats which were worn by cavalry troopers were not made of American buffalo leather but local ox-hide.

Descriptions of the battles themselves are necessarily brief; again, the main weakness here lies in simple errors of detail, examples being the addition of a runth infantry regiment to the description of the New Model Army's order of battle at Naseby (there were only eight), and the reversal of the totals of cavalry and infantry in Lord Byron's Royalist Army at the Battle of Nantwich. To summarise, a useful guide for the casual visitor to military sites, but one whose source material must be used with caution.

KABR

'Ground War — Vietnam: Vol. 1, 1945-1965' by Jim Mesko; Squadron Signal Publications, available in UK through Osprey Publishing; 64pp; 143 b/w illus., 2 maps; 8pp col. a/w; p/bk, £8.99

This is presumably the first in a series of large-format paperbacks, with a fairly substantial text giving a concise summary of campaign history backed up by numerous black and white photos from government sources; and pages of colour artwork mostly devoted to uniformed figures, with a few showing aircraft, armour and artillery. The text is straightforward. The photos do not include very many which have not been seen before, some of them many times; and captions are virtually innocent of any identification or discussion of the uniforms and personal equipment illustrated, which is puzzling. Even more extraordinary is the paucity of such information in the captions to the colour figures, which renders them of little use to the hobbyist. The bylines are 'colour by Don Greer, illustrated by Alan Welch', which suggests that the former is responsible for the artwork and the latter for the photo research. This reviewer is a long-time fan of Mr. Greer's superb aviation art in the Squadron Signal series over many years; sadly, his figure work is not up to the same very high standard.

The first half of the book, and four colour pages, are devoted to the French war in Indochina, 1945-54. The colour plates are taken from photos, and suggest to this reviewer that the artist was denied any kind of supporting information on French uniforms and kit. (See 'M' Nos. 18, 20, 23, 27 for relevant information.) The latter part, dealing with early US involvement, is more confident, and if read in conjunction with other illustrated sources on uniforms and kit might be useful. Overall, however, this is a disappointment for hobbyists. There are enough good, specific reference sources available these days for the captions to have been a great deal more informative; even at this very reasonable price the reader has a right to expect less of the hard work to be left up to him.

JS

'Goodbye Transylvania' by S. H. Landau; Breedon Books, 45 Friar Gate, Derby DE1 1DA, UK (1985); 176 pp.; 1 map, 25 b/w illus.; £4.95 This is a unique and fascinating book, which merits attention even though it is hardly 'hot from the presses'. The author was born in Kronstadt, part of the ethnic German enclave in Transylvania — a region which was part of the Austro-Hungarian Empire at the beginning of the century but which had been handed over to Romania after World War I. Faced by the prospect of conscription into the Romanian army in World War II, the author volunteered for the Waffen-SS.

*Goodbye Transylvania* follows his fortunes on the Russian Front, in the Battle of the Bulge and in Germany. Whatever charges are levelled against

the Waffen-SS, no one can say that Landau chose a soft option. After undergoing harsh training he fought through bitter winters and long summer battles on the Eastern Front, and was promoted to NCO rank. He was finally captured by the Russians in the vicious street fighting in Berlin in April 1945. Remarkably, he was able to evade long term imprisonment, and made his way to the West.

The book gives readers a rare insider's view of the ranks of the Waffen-SS — why young men volunteered, and what kept even section-strength units together in desperate situations. Spiced with soldiers' slang and scattered with a mix of European languages, it is at times a shocking, at other times a sentimental, but always a worthwhile account.

EWWF

'SEALS: UDT/SEAL Operations in Vietnam' by T. J. Bosiljevac; Greenhill Books; 256pp; 41 b/w illus., 6 maps; £17.95

The Freedom of Information Act has allowed a number of books about military operations in Vietnam to be written; and this thorough and detailed example offers many extraordinary reports of small unit actions in remote and inhospitable parts of that country. If a reader can 'think himself into' the situations described, he will appreciate the courage and skills of the US Navy special forces; if he is less well informed, the rather dry style will give little idea of the challenging nature of these operations.

The SEALs were described to this reviewer by a former USSF officer as the toughest special forces in Vietnam, and this does not mean that they were braggarts. True to a tradition dating back to World War II underwater demolition and beach reconnaissance teams, they had not only a high standard of swimming and small boat skills, but also patrolled ashore, and set up small but deadly ambushes. Many of the SEALs were one of the most effective units in Vietnam, and remain a good model for COIN operations in the future. This is a valuable addition to any Vietnam library; but readers looking for a melodramatic 'military thriller' should look elsewhere.

EWWF

'Eighteenth Century Military Notes & Queries'; Partizan Press; 36pp.; £1.50 or £6.95 for 5-issue subscription.

This new magazine is modelled on the successful 'English Civil War Notes & Queries' which has been running for several years. Unlike many such publications which rely on readers to provide their material, 'ECW N&Q' has survived due to its high academic standards and enthusiastic readership. The new venture has started well with a range of articles covering the period 1660 to 1799. Such ventures deserve support, for they provide a starting point for up-and-coming writers, and uncover important original material which budget-restricted professional

## British Forces in Zululand 1879

Text by IAN KNIGHT  
Colour plates by  
RICHARD COLLINS



12 COLOUR PLATES  
64 PAGES

historians no longer have the time to seek out.

JPT

**Osprey Men-at-Arms series, all 48pp, c.40 b/w illus., 8pp col. illus.; p/bk, £5.50**

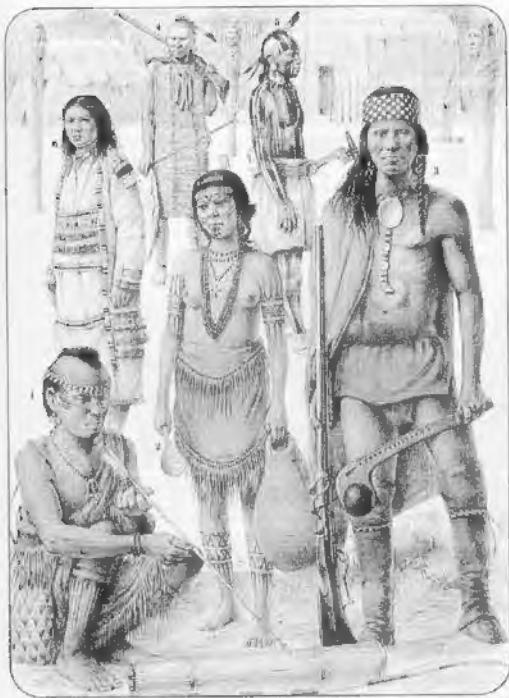
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**Recent publications: November 1990:**

**MAA 226 'The American War 1812-14'** by Philip Katcher, plates Bryan Fosten. The first point to make is that this is the same book as originally published in 1974 and retrospectively numbered '36' in the series — we feel this should have been made clear by titling it 'Revised Edition' in the style previously followed. The new element is very well worth having, in fact: eight excellent new colour plates with many interesting subjects. The plate commentaries are brief and give little uniform information; but for the plates alone this is a welcome revision.

**MAA 227 'Napoleon's Sea Soldiers'** by René Chartrand, plates Francis Back. This is a genuine novelty, full of good new information and most attractively illustrated. It covers the organisation of the French Navy's crews and their uniforms and equipment both at sea and, increasingly, when formed into shore units of infantry, artillery, engineers, etc.; and includes such arcana as *ourviers*, coast guards, naval administrative personnel, medical staff, etc. Covering the whole period from the 1790s to 1815, this is a first class reference on a hard-to-find subject, and highly recommended.

**MAA 229 'Luftwaffe Field Divisions 1941-45'** by Kevin Conley Ruffner, plates Ron Volstad. An early MAA title, *Luftwaffe Airborne & Field Units*, retro-numbered '22', covered this subject inadequately. The airborne branch has long since been covered in its own thorough MAA 139, so it is welcome to see this new and interesting study of the LFDs



1. Virginia Algonquian Man, c.1600  
2. Carolina Algonquian woman, c.1600  
3. Mohawk woman, St. Lawrence Valley, c.1670

4. Huron warrior, c.1620  
5. Algonquian woman, c.1670

A

B



1. Iroquois warrior, c.1700  
2. Mohawk warrior, c.1700  
3. Mohawk warrior, c.1700

**Colour spreads from two Osprey Men-at-Arms titles reviewed here: Richard Hook's remarkable work in *American Woodland Indians*, showing 16th-18th century subjects; and Bryan Fosten's clean, attractive new work for the republished title *"The American War 1812-14"*.**

— in much greater and more specific depth, and well illustrated. Mr. Volstad's plates are as meticulous as usual, with a broad range of clothing both specific to the LFDs and of general issue. Many of the photos are from private collections. We particularly like the combination of skull-collared

*Fliegerbluse* and camouflage jacket for assault gun crews; and for sheer oddness a Luftwaffe bicycle-mounted Jäger unit wearing cavalry *Waffenfarbe* in Italy must take the biscuit. Another good reference on a neglected subject: recommended.

**MAA.230 'The US Army 1890-1920'** by Philip Katcher, plates Jeffrey Burn. Again, beware — this is simply the old MAA 82 from 1978 with new colour plates. These are much superior to the originals, and worth having. The book is useful for its concise summary of operations, its quoted uniform regulations, and its 'orbat' of the AEF 1917-18 in particular.

#### January 1991:

**Elite 31 'British Forces in Zululand 1879'** by Ian Knight, plates Richard Scollins. A very brief summary of the war is followed by a detailed breakdown of all units and uniforms, organised under Infantry, Cavalry, Artillery, Departmental Corps, Naval Brigades, Volunteers & Irregulars, and African Troops. There are useful 'orbats'; a good selection of photos includes portraits, museum exhibits, contemporary diagrammatic drawings of wagons, artillery pieces, Gatlings; and groups taken at the time. Predictably, Mr. Scollins' plates are lively action scenes, and the available space allows a lot of useful detail on

often neglected subjects. Details of such items as mealie bags, biscuit boxes, ammo boxes, and rocket troughs will be welcomed by modellers. A solid reference on a perennially popular subject: recommended.

**Elite 33 'South-East Asian Special Forces'** by Kenneth Conboy, plates Simon McCaughey. This crammed text lists the brief histories and organisation of all kinds of special forces units in South Vietnam, Cambodia, Laos, Indonesia, Malaysia, the Philippines, Singapore, Thailand, Socialist Republic of Vietnam, and Burma. The photos are of variable quality, but often interesting; the same can be said of the colour plates, which show an extraordinary range of service-specific camouflage clothing and insignia, but are sometimes rather stylised in appearance. There is a great deal of information here, much of it new to us, and the book is a valuable addition to the reference collection of anyone interested either in this always-turbulent region or in special forces generally. The strongest chapters are on Indonesia and the Philippines, with their extraordinary proliferation of élite units, whose title-changes over the years are clearly sorted out.

JS

**'Monuments Of War: How to read a war memorial'** by Colin McIntyre; Robert Hale; 224 pp; 37 illus.; index; biblio.; £18.95

Members of the Western Front Association will know Colin McIntyre as the Association's Press and Publicity Officer. A journalist of many years' experience, his ability and professionalism are well displayed in this excellent book.

McIntyre says that 'the book's one and only aim is to help people make up their own minds about war and society based on a neglected primary source', and in this he succeeds brilliantly. In fact I cannot remember reading a book on this topic which I found more rewarding or useful. The text is clear and readable, both in terms of subject matter and the way it lies on the page, and the six page bibliography is a delight. One small criticism is that the index could have been more comprehensive.

What I found particularly irresistible was that the author has dared to reproduce (using several pages where necessary to illustrate a point), the entire content of certain memorials: lists of names, ranks, numbers, regiments, and the wording of the dedications. As one reads, for example, on the memorial at Beaconsfield, the names of the three Dales, the four Rolfs, the three Westons, and the six Childs, one is forcefully reminded of the overwhelming sense of personal loss in communities that were devastated by the death of so many sons in the First World War.

Indeed, McIntyre analyses the reason why we have war memorials at all as the debt paid by the living to the dead, 'as a catharsis, a means of purging that guilt of the survivor'. We should all be grateful that these monuments exist today as a guide and a help to biographical research.

JSS



1. Sergeant, US Light Artillery, 1812  
2. Sergeant, 2nd U.S. Infantry Regt., 1812  
3. Corporal, Pioneers, 2nd Inf. Regt., 1812



1. Colour Man, Upper Canada Militia, 1813  
2. Major, Lower Canada Militia Regt., 1813  
3. Musician, Canadian Fencibles, 1813

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MILITARY ILLUSTRATED

Men of a Milan section, 1st Bn., Royal Green Jackets, serving under command of 1st Bn., Staffordshire Regt. in the Saudi desert. Note desert combat suit with 7th Armd. Bde. patch on right sleeve only; green and black shemagh; and commercially-produced SASS covert operations vest, a popular item among the RGJ since a batch were ordered for training in Canada. It has two pairs of pouches on the chest, two pairs at the waist, waterbottle pouches each side, and an integral rear pack/pouch.

(Photo: Will Fowler)

